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ARE YOU PLAYING SECOND HAND ROSE (Song Fox-Trot) KEITH PROWSE


# THE ERA

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ARE YOU PLAYING SECOND HAND ROSE (Song Fox-Trot) KEITH PROWSE

MISS ETHEL GRIFFIES.
Disengaged.
32, Regent-st.

MISS PHYLLIS BROUGHTON.
Address,
C/o "The Era" Office.

THE MISSES COMPTON
(VIOLA and ELLEN).
Repertory Theatre, Nottingham.

MISS ANNIE SAKER.
Address.
23, Haymarket, S.W.

MISS ADELA CRISPIN.
Address, 14, Craven-hill, W.2.
'Phone, Paddington 4263.

MISS MONA VIVIAN

MISS LEE LORNE.
All coms., c/o "The Era."

LUNE AND SHAW.
(Lana) (Howard), "Henpeck and Pecker's Return." (Copyright No. 37691.)

MISS EDNA MAUDE.
All coms., Percy Reiss, N.V.A.,
18, Charing Cross-road, W.C.

MISS FLORRIE FORDE.
'Phone: Museum 1676.

MISS HETTY KING.
"The Turrets," 17, Park Village West, Gloucester-gate, Regents-park, W. 'Phone, Museum, 5797.

NAN STUART.
20, Rutland Park-gardens, N.W. 2.

MISS KATRINA.
Spirit of Youth, Assisted by Joan
Sole Agent, Julius Darewski.

MISS DORA HEYES.
Soprano. Accompanist to Miss D. McBlain. 155, Upper Richmond-road, S.W.15.

THELMA HAMILTON.
Operatic Soprano.
This, Tivoli, Hull. Vac. May 8, 15, 22, 29.

MISS IRENE SHAMROCK.
Rehearsing for new production, 6, Powis-sq., W. 'Phone: Park 1197.

MISS NORA CREINA.
28, Coleherne-road, Kensington.
'Phone, Western 184.

MISS EDITH BLANDE
(Mrs. Austin Brereton). At liberty.
34, College-place, N.W. Or Agents.

MISS MARIE LLOYD.
On tour.

MISS MAIDIE SCOTT.
P.A., Magna Charta Island, Wraysbury, Bucks. 'Phone, Egham 20.

MISS GERTIE GITANA.
May 1, Empire, Newcastle-on-Tyne. May 8, Empire, Edinburgh. Coms., Manager, Jim O'Connor.

MISS DAISY DORMER.
"The Scrap Book."
On tour.

MR. and MRS. CHALMERS MACKEY. Own tour. Address, "Rostrevor," Poulton-le-Fylde, Lancs.

CHARLES BOULT.
Dis. Oct. for M'n'g't, res. or tour.; would invest. 80, Spenser-av., Rock Ferry.

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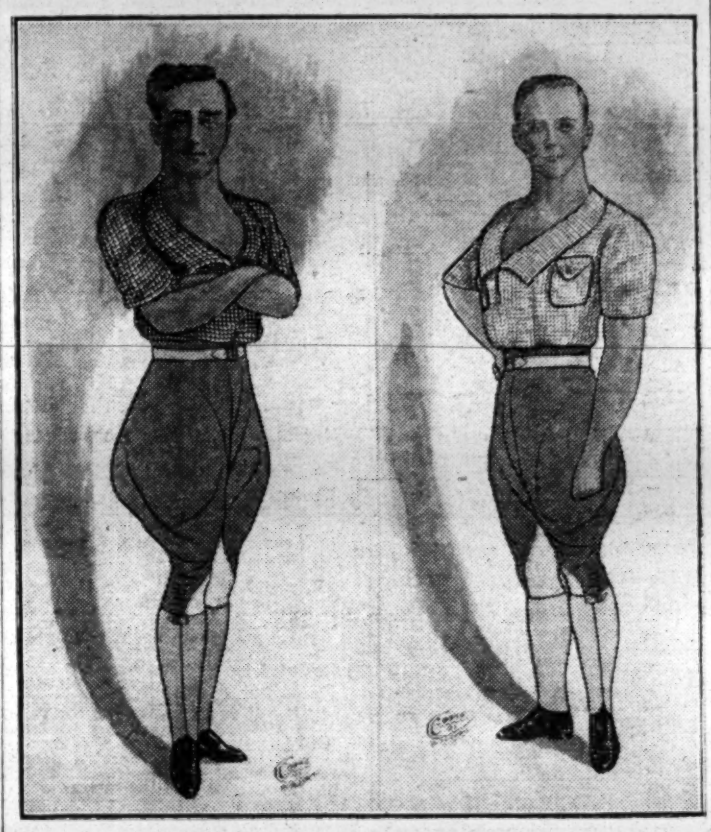
Royal, Blyth.

SOUTHWOOD and Pink Lady.
A Vaudeville Act of Distinction.
South African Season.

RICH AND GALVIN.
The Palladium.



**ALBERT and ROGERS**

**(NEW ZEALAND'S PREMIER ARTISTS).**

**This week at the Victoria Palace, the above entertainers—with their own original setting—are concluding their present season in Town, having recently "topped" bills on the Syndicate tour. Opening in the provinces next week at the Palace, Bradford. Albert and Rogers resume the Moss tour at the Empire, Glasgow, the following week.**

SIR FRANK & LADY BENSON.
All communications to "Era" Office.

MR. ALBERT CHEVALIER.
"My Old Dutch" Tour.
Coms., Lyceum Theatre, or en route.

MR. LEONARD SHEPHERD.
Address,
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MR. F. W. PURCELL.
Address all coms., Southside House, Dalmeny-avenue, Tufnell Park, No. 7.

MR. PIP POWELL.
All coms.,
23, Hereford House, Fulham-rd., S.W.10.

MR. SEYMOUR OWEN (Peggy)
Address,
C/o "The Era."

MR. W. S. PERCY,
C/o J. C. Williamson, Ltd.,
Sydney, Australia.

MR. BERT COOTE.
Sole Rep., Worland S. Wheeler.

MR. ALBERT C. BEATTIE.
Touring. "Miss Lancashire, Ltd." "Sally in Society." 178, Shaftesbury-av.

MR. PAUL ENGLAND.
"The Scrap Book."
Empire, Nottingham.

NICOL AND MARTIN.
"Two Drops o' Scotch."
Empire, Preston.

MR. BILLY BENNETT.
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Direction, George Foster.

MR. FRED DUPREZ.
Hippo., Brighton.

MR. FRED CURRAN.
Palace, Salford.
All coms., Eccentric Club.

MR. DUDLEY DALE.
With New Ideas.

MR. HERBERT LEE.
Hippo., Devonport.
Harry Day.

SIR J. MARTIN HARVEY.
Address, 115, Baker-street, W. 1.

MR. GEORGE CLARKE
"Spangles."
Empire, Newport.

MR. WILFRED E. SHINE.
"The Jeffersons" and "The Partners," on tour. P.A., Winter Gardens, New Brighton.

MR. ALFRED HARDING.
Disengaged.
50, Pelham-road, Wimbledon, S.W.19.

MR. CHARLES LAKE.
This, T.R., Bath.
Next, Grand, Swansea.

MR. NEIL KENYON.
On Tour.

MR. WILL EVANS.
"Letting Off the Fireworks."
On Tour.

MR. ADAM TOMLINSON.
Empire, Newcastle.
P.A., 96, Kingscourt-road, S.W. 16.

MR. ERNIE LOTINGA,
36, Cambridge-pk., Twickenham. 'Ph., Richmond 2514. Wire, "Lotinga, Twickenham."

MR. THORNLEY DODGE.
P.A., 481, Fulham-road, S.W.
'Phone, 3494 Ken.

MR. RICH HAYES.
The Lazy Clown. Controlling Tour
Coms., George Barclay.

HENRY J. CORNER.
Presents "Symphonia."
Empire, Liverpool.

MR. CONN. KENNA.
(Kenna Bros.). 'Phone, 352 Brixton.
Hippo., Devonport.

FEODOR SHOLZOFF.
Imperial Russian Pianist.
All coms., c/o "The Era."

MR. ALFRED LEONARD.
The Violinist. Rep., George Barclay, 28, Colville-sq., Bayswater, W.

THE MARTINIS.
The Supreme Ballroom Dancers.
This week, Pal., Halifax; next, Warrington


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Now Playing to Crowded Houses at the

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THREE COMPANIES WILL BE TOURED
under the Direction of
TOM WALLS and LESLIE HENSON, Ltd., and
J. BANNISTER HOWARD.

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LA COMEDIE ANGLAISE.
44th Year of Uninterrupted Tour.
May 1 (week), Town Hall, Lurgan.
May 8 (week), Cinema, Monaghan.
P.A., Christie House, Staplehill, Bristol.

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Big success.
"THE GENTLMAN FROM DARTMOOR."
New Plays,
"SALLY IN OUR ALLEY,"
"HANDS UP,"
"THIEF AND THE WOMAN."

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FREDK. L. LOVERIDGE,
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Manchester, Opera House.
Westcliffe-on-Sea, Palace Theatre.

All enquiries in connection with the above company, and applications for permission for amateur performances of the operas by Sir W. S. Gilbert and Sir Arthur Sullivan, can be made direct to
MR. R. D'OYLY CARTE,
Savoy Hotel, London, W.C.

## BUSINESS MANAGERS.

MR. J. H. SAVILE.
All communications,
THE PERTH THEATRE.

RONALD H. KIDD.
149, Fleet-street, E.C.4.
'Phone: Central 7626 and Hampstead 2348.

W. SCOTT PHIPP.
London address,
17, Leicester-street, W.C.2.

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The Frank Forbes-Robertson Co.
G., Swansea; next, T.R., Bournemouth.

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Disengaged. Sombra, Robert Courtneidge's "The Arcadians" Co. "Marjorie Elsmie makes a hit as Sombra, possessing a sweet voice."—Vide "Stage." Invites offers. Musical Comedy or C.P.
52, Croxted-road, Dulwich, S.E.21.

FLORENCE LOVELL.
invites first-class offers. Comedy.
"Ferndale Villa," Cranmer-road, Forest Gate, E.7.

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Georgie Wood's Co.
Australian Tour.

FREDERICK H. U. BOWMAN,
Heavies. Playwright, Editor "Critic," Own Cinema Weekly. 141, Duke-street, Liverpool.

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Owing to unexpected termination of tour, disengaged from May 22 till July 10. County Theatre, Reading.

MR. GEO. E. CARLETON,
Manager, Matheson Lang's "Carnival" Co. Address En routs.

GODFREY CLARKE.
At Liberty. Town only.
Would welcome offer.
68, Golborne-rd., N. Kensington, W.10.

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This, Swansea (3), Newport (3); next, O.H., Torquay.

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Disengaged.
50, Gresham-rd., Brixton, S.W.9.

J. PITT-HARDACRE.
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3, Kilburn-priory, N.W.6.

MR. CHARLES HARTLEY & MISS ETHEL GORDON PAULL.
C/o "The Era."

HENRY LUDLOW.
Starring, with Maurice Moscovitch.
Alhambra, Glasgow.

MR. ALAN RAYLE.
Dis. Light and Char. Com. or Emotional parts. 15, Bethune-rd., N.16.

MR. LESLIE VYNER.
"Lord Richard in the Pantry."
Palace, Westcliff-on-Sea.

MR. JAMES C. WILTON.
Character, Comedy, Irish parts.
Disengaged. 2, Prima-rd., S.W.9.

MR. E. FENTON WINGATE.
At lib. Char., Com., Old Men.
50, Claverton-street, S.W.1.

HENRY MARTINEZ AND COMPANY.
May 1, Empire, New Cross.
May 8, Empire, Stratford.
Coms., E. DEVERE, or Direct.

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**Thirteen Insertions ..... 12s.**
**Each Additional Line ..... 6d.**

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ALDERSHOT.—82, Queen's Rd. Large Bed-sitting room. Use of Piano, Bath. 15s. week.

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MANCHESTER.—49, Rumford-street, near Oxford-road. — Professional Apartments, with or without board. MRS YATES, Proprietress.

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SOUTHAMPTON. — 18, East Park-terrace.—MRS. R. FISHER.

SOUTH SHIELDS.—A. Robinson, 54, Winchester-street.

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THEATRES, COMPANIES, ARTISTS, AND MUSICIANS, &c., WANTED.
ALSO MISCELLANEOUS ARTICLES FOR SALE.

THREE LINES ..... 1s. 6d.
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**NOTE.—Advertisements for insertion in the current issue are accepted up to first post Tuesday morning, or over the counter up to 11 a.m. Tuesday.**

## COMPANIES WANTED.

WANTED, first-class Attractions only.
COUNTY THEATRE, BEDFORD,
May 22, June 5, 19, July 17, 31.
GRAND THEATRE, LUTON,
May 29, June 12, 26, July 10, 24.
NEW THEATRE ROYAL, INVERNESS,
Sept. 4, 11, 18, Oct. 23, 30, Nov. 6, 20, on.
First-class Repertory
would do excellent business
at the above Theatres.
E. G. FALCON, Fort Augustus, N.B.

MILTON BODE'S THEATRES.

WANTED, First-class Companies for:—
READING, TWICE NIGHTLY.
May 22, June 12, 19, 26, Aug. 21.
ONCE NIGHTLY.
Sept. 18, Oct. 9, 16, Nov. 6, Dec. 4, Jan. 29, Feb. 12, 19, on.

CHESTER, TWICE NIGHTLY.
Aug. 7.
ONCE NIGHTLY.
Sept. 11, Oct. 16, 23, Nov. 20, 27, Dec. 11, Jan. 15, 22, Feb. 12, 19, on.

NORTHAMPTON, TWICE NIGHTLY.
June 12, 19, 26, Aug. 14.
ONCE NIGHTLY.
Sept. 4, 18, 25, Oct. 9, 16, 30, Nov. 13, Jan. 8, 29, Feb. 5, 19, on.

'OPERA HOUSE, LEICESTER,
ONCE NIGHTLY.
Oct. 9, Dec. 11, Jan. 29, Feb. 12, 19, on.

THEATRE ROYAL, LEICESTER.
TWICE NIGHTLY.
First Vacant Date, April 9, 1923.

MILTON BODE, County Theatre, Reading.

NEW THEATRE, WINDSOR.
Licensee and Manager, J. E. Bull.
WANTED, First-class Attraction,
Oct. 2, on.

GRAND THEATRE, BRIGHTON.
WANTED, Biggest Attractions Touring, May 15, 29 (?), June 5, 12, 19, onwards, various. ANDREW MELVILLE, Grand Theatre, Brighton.

NEW THEATRE, OXFORD.
WANTED, First-class Attractions only. Bookings: D'Oyly Carte and Carl Rosa Opera Companies, Sir Martin-Harvey, Cyril Maude, "Quality Street," "The Faithful Heart," "The Sign on the Door," "My Nieces," Grand Guignol Plays, "Ambrose Applejohn's Adventure," &c.
Apply, S. C. DORRILL.

WANTED, for
EMPIRE, STROUD,
Stock Company,
with Good Scenery, Costumes,
and
Repertoire of Twice-nightly Plays.
Full particulars to
W. G. EDWARD,
Hippodrome,
Gloucester.

WANTED, Big Twice-nightly Attraction for May 22, COUNTY THEATRE, READING. Particulars, MILTON BODE, County Theatre, Reading.

HER MAJESTY'S THEATRE, WALSALL.
WANTED, Attractions, June 19, July 3, 10, 17, 24, 31, Aug. 21 and 28.
Once or Twice Nightly.

GRAND THEATRE, WALSALL.
Vacant May 15, 29, July 3, 10, 17, 24, and 31. Twice Nightly only.
Apply, W. J. ANDREWS,
Her Majesty's Theatre,
Walsall.

H.M. OPERA HOUSE, BLACKPOOL.
WANTED, First-class Attraction, Whit Week, June 5.
Vacant owing to disappointment.
Receipts for this week average £1,200.
JNO. R. HUDDLESTONE,
Winter Gardens, Blackpool.
Telegrams, "Pleasure, Blackpool."

HIPPODROME,
GLOUCESTER.

WANTED, Wanted, Wanted,
June 19, onwards, June 19.
First-class Revues.
Big Drawing Tops.
Attractions that can Draw Money.
Big Stage. Seating capacity 1,000.
State where can be seen
THEATRE ROYAL,
MERTHYR TYDVIL.
May 8, 15, 29, June 5, 12, 19.
Wanted, Good Twice-Nightly Attractions.
Wire, write, or 'phone immediately
ROGERS,
Poole's Theatres, Ltd.,
32, Westgate, Gloucester.
Telegrams, "Dates, Gloucester."
Telephone 176.

GRAND THEATRE, WOLVERHAMPTON.
GRAND THEATRE, WOLVERHAMPTON.
WANTED, First-class Attraction,
May 29.
May 29.
Apply, E. H. BULL, as above.

## COMPANIES WANTED.

ROYALTY THEATRE AND OPERA HOUSE, BARROW-IN-FURNESS.
WANTED, First-class Musical Attractions, for July 24, Oct. 2, 30, on, with exceptions. HUGH ROBERTSON, Theatre Royal, Jarrow-on-Tyne.

THEATRE ROYAL, STOCKPORT.
Population, 130,000.

THEATRE ROYAL, ASHTON-UNDER-LYNE.
Population within 2 miles, 150,000.
Two towns 6 miles apart.
WANTED, Companies for Vacancies in Autumn and Spring for
BIG WEST END SUCCESSES,
to follow:
Geo. Edwardes'
"THE LADY OF THE ROSE,"
Geo. Edwardes'
"MAID OF THE MOUNTAINS,"
Geo. Edwardes'
"WHIRL INTO HAPPINESS,"
"CHU CHIN CHOW,"
"SALLY,"
D'OYLY CARTE OPERA CO.,
&c., &c., &c., &c.
Address, CHARLES REVILL, Victoria Park, Stockport.

HARROGATE
GRAND
OPERA
HOUSE.
WANTED, First-class Companies, May 11 (three nights),
July 31 (six nights),
Aug. 7 (six nights).
All vacant through obliging Managers.
Apply,
WILLIAM PEACOCK.

WANTED, First-class Attractions,
O.H., BELFAST, May 15, Aug. 14, Sept. 4.
G.T., DUBLIN, June 5, 12.
O.H., CORK, June 26, Aug. 14, 21, 28.
G.T., SOUTHAMPTON, June 5.
G.T., SWANSEA, July 24 (?).
P.T., WESTCLIFF, July 10 (?).
L.T., NEWPORT, June 19, Aug. 7.
All vacant through obliging managers.
Apply,
THE FREDK. MOUILLOT OFFICES,
7 and 8, Leicester-place, W.C.2.

WANTED, Musical Comedy, Revue, or Opera, May 22. MANAGER, Alexandra Theatre, Pontefract.

REPERTORY THEATRE,
NOTTINGHAM.
Under Management Misses Viola and Ellen Compton.
Vacant dates: May 29, through releasing, July 10, 17, and 24.
WANTED, First-class Attractions.
Not Musical Comedy.

COUNTY THEATRE, CHELMSFORD.
Capacity 650.
Fully booked Summer Season. Now booking August, onwards.
WANTED, first-class Attractions, 3 days preferred, or a complete change on Thursday. Well-known musical successes would run the entire week. Can influence three days in adjoining county. Once nightly, twice Saturday. Address, S. SLINGER, as above.

WINTER GARDENS, NEW BRIGHTON.
WANTED, First-class Attractions only, June 12.
Also
A Very Big Attraction for Aug. 7.
(Bank Holiday week).
So that Mr. Owen Nares can transfer his date.
A. DOUGLASS.

WANTED, to facilitate transfer, First-class Company for the OPERA HOUSE, BUXTON, Whit week, June 5.
HAROLD V. NEILSON,
Association of Touring Managers,
178, Shaftesbury-avenue, London, W.C.

THEATRE ROYAL,
LINCOLN.
WANTED, through cancelling, First-class Attractions,
May 15.
Wire, F. KING.

WANTED, First-class Company, Musical preferred,
for June 5, at
Opera House, Harrogate,
through obliging "Faithful Heart" Co.
Address to WILLIAM PEACOCK,
Grand Opera House, Harrogate.

THEATRE ROYAL, SUNDERLAND.
Vacant May 22, on, with exceptions.
THEATRE ROYAL, SOUTH SHIELDS.
Vacant May 8, June 5, on, with exceptions.
EMPIRE, GATESHEAD.
Vacant, May 29, on, with exceptions.
WANTED, Attractions.
Could arrange First-class Stock Seasons at above theatres.
Full particulars to
HARRY ESDEN,
Cranbourn Mansions, Cranbourn-street, W.C.2.

PALACE PIER THEATRE,
BRIGHTON.
WANTED, Number 1 Company.
Vacant May 15.
Vacant May 15.
All communications, J. W. CORDINER.

HIPPODROME, BARROW.
WANTED, Big Musical Attractions.
To follow H. B. Phillips' Opera Co.,
May 15, 29, and June 5.
May 15, 29, and June 5.
Apply, Sole Booking Managers, ADAMS' AGENCY, 122, Shaftesbury-avenue, London.

THEATRE ROYAL, BRISTOL.
WANTED, High-class Attractions only,
May 22. May 22.
May 22. May 22.
May 22. May 22.
Apply Sole Booking Managers,
ADAMS AGENCY,
122, Shaftesbury-avenue, London.

WANTED, first-class Revues for May 15, 29, June 12, 19, 26, all July, close to London. Full particulars, COLLINS' AGENCY, Albion House, New Oxford-st.
Snowiness. Westcent, London.

TOWN HALL THEATRE, CROMER.
WANTED, first-class Attractions, 3 nights each, for remaining season; vacant dates, June, July, Aug., Sept.; can offer other towns in the district in conjunction, if required. Apply, BARING BROS., Lansdown-chambers, Cheltenham.

WANTED, Brilliant Attractions for GRAND THEATRE, OLDHAM.
One of the Finest Theatres in England.
The Premier Theatre of Lancashire.
August and September Vacancies.
Wanted, a Twice-Nightly Pantomime, 'Xmas Week, five nights and matinées.
State particulars and lowest certainty.
Address, ERNEST DOTTRIDGE, "Merivale," Clifton-drive, St. Anne's-on-Sea.

WANTED, good Companies, Whit Week, July 24, 25, 26, Aug. 24, 25, 26, Sept. 11, 12, 13, 21, on.
HUMPHREYS. Coliseum, Aberystwyth.

WANTED, May 15, on, Small Revues that can work on stage 40 by 18.
MANAGER,
Palace, Waltham Cross, London, N.

## COMPANIES WANTED.

H. W. ROWLANDS BOOKING CIRCUIT.
WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE.
June 19.
GAIETY THEATRE, HASTINGS.
June 5, 12.
PLEASURE GARDENS, FOLKESTONE.
June 12, 19.
PALACE THEATRE, RAMSGATE.
May 15, 22, 29 (twice nightly).
THEATRE ROYAL, WORTHING.
May and June, with exceptions.
London Representative for W. W. Kelly and Opera House, Blackpool.
Apply, 52, Shaftesbury-avenue, W.1.
Regent 1651. "Topobill, Picty, London."

THEATRE ROYAL,
LEAMINGTON SPA.
Owner: C. WATSON MILL.
WANTED, Good Twice-nightly Show, for
MAY 15,
MAY 15,
JUNE 22 (THREE NIGHTS).
JUNE 22 (THREE NIGHTS).
Enormous business is being done here under the Twice-nightly System.
Wire for May 15, and say where can be seen playing. Must be light entertainment, revue, or musical comedy.
All communications,
C. WATSON MILL,
Haddon House, Leamington Spa.

WANTED, good Variety Combinations, May 15, on. MANAGER, Palace, Waltham Cross, London, N.

PRINCESS PAVILION,
FALMOUTH.
WANTED, First-class Attractions.
Vacant, July 10, 17, 24, 31, Aug. 10, 11, and 12. Aug. 14, 28, Sept. 4 and 25.
State terms, sharing. MANAGER, St. George's Hall, Falmouth.

## THEATRES WANTED.

"DADDALUMS."
Including Edward Irwin.
WANTED, First-class Theatres,
May 22, 29, June 5, Aug. and Sept.
"A WHITE MAN."
By Edwin Milton Royal.
Wanted, Theatres, with large holding capacity,
May 22, June 26, July 3, 10, 24, Aug. 7, onwards.
Alexand Duma' Masterpiece,
"MONTE CRISTO."
Wanted, May 22, June 5, Aug. 7, onwards.
"WHEN LONDON SLEEPS."
By Charles Darrell.
Wanted, July 24, Aug. 7, onwards.
"MARRIAGE BELLS."
By Andrew Emm.
Wanted, June 5, 26, July 17, Aug. 7, onwards.
ANDREW MELVILLE, Lyceum T., W.C.2.

The "Real Thing" in Western Plays.
"YOUNG BUFFALO."
Supported by a specially selected company of English and American Artists.
The Lyceum Theatre Production.
"THE SAVAGE AND THE WOMAN."
By Arthur Shirley and Ben Landeck.
WANTED, First-class Theatres, with large holding capacity, May 22, July 3, 10, on, with exceptions. A. MELVILLE, Lyceum Theatre, W.C.2.

Under the Direction of Nelson King.
FRANK FORBES-ROBERTSON
in
A Repertoire of Selected Plays, including
"THE CALL OF THE ROAD."
WANTED, No. 1 Theatres Only.
Autumn, 1922, and Spring, 1923.
NELSON KING, L.T., Newport, and G.T., Swansea; next, T.R., Bournemouth.

PENRHYN FORSTER'S CO.
"THE SKIN GAME."
(By arrangement with Reandean, Ltd.)
WANTED, May 11, 12, 13.
May 11, 12, 13.
May 11, 12, 13.
Unexpectedly Vacant.
All coms., PENRHYN FORSTER,
3, Pump-court, Temple, E.C.
Wires: 15, Temple, London.

"WHAT HAPPENED TO JONES."
More than holds its own as a Laughter Maker.
WANTED, May 8, 15, 22. Once or twice nightly.
Wire, C. VERNON PROCTOR, 259, Addison-way, N.W.11. C. V. P. as Jones. Over 1,000 performances.

"LITTLE BIDDY O'FARRELL."
"LITTLE BIDDY O'FARRELL."
"LITTLE BIDDY O'FARRELL."
The Great Musical Comedy Success.
WANTED, May 8.
May 8.
ERNEST VAUGHAN,
Victory Theatre, Ripley, Derbyshire.

WANTED Known, unexpectedly vacant May 8.
"MY OWN GIRL,"
Musical Comedy Revue, starring Bobbie Burns. Enormous attraction.
MANAGER, Grand, Stockton-on-Tees.

Albert De Courville's Production,
"THE VERY IDEA,"
With Easten Pickering.
WANTED, June 26, all July, Aug. 14.
HALDANE CRICHTON, Hippo., Dover.

WANTED, Theatres, once or twice nightly, for
"THE ROTTERS,"
May 28 and 29,
June 8 (three nights), 12, July 3, Aug. 21, Sept. 18, and on.
ARTHUR GIBBONS, Hippodrome, Margate.

WANTED, First-class Theatres.
THE H. B. PHILLIPS OPERA CO.
(Late N. Section, Carl Rosa Opera Co.),
Aug. 21, Oct. 2 and 9, few later.
A full company of unsurpassed excellence.
Sole Booking Managers,
THE FREDK. MOUILLOT OFFICES,
7 and 8, Leicester-place, W.C.2.

WANTED, May 8 and 15, for successful West-End Light Comedy, with London cast. Once or twice nightly. Wire, HORSFIELD, 26, Charing Cross-road, W.C.2. 'Phone: Gerrard 7167.

WANTED, May 8 and 15.
Wanted, May 8 and 15.
Wanted, May 8 and 15.
Wanted, May 8 and 15.
"CARMELLO."
"CARMELLO."
"CARMELLO."
"CARMELLO."
Musical Comedy.
Wire,
O'SHEA,
Aquarium,
Yarmouth.

NOTTINGHAM REPERTORY CO.
Under management Misses Viola and Ellen Compton.
WANTED, June 19 and 26, for famous American play, "Common Clay."
North.

WANTED, Monday Next,
"SHIP AHOY!"
"SHIP AHOY!"
Printing Ready.
GALLIMORE,
Opera House,
Wakefield.

The Rennef Christy Minstrels.
WANTED, May 8, 15, owing to change of route; 20 people; not chorus or chair warmers; splendidly staged and dressed. Printing ready. S. RENNEF T.R., Jarrow. Next, 109, Brighton-road, Gateshead-on-Tyne.

## THEATRES WANTED.

KATHARINE MORRIS
KATHARINE MORRIS
KATHARINE MORRIS
presents
"LOVE AMONG THE PAINT POTS."
"LOVE AMONG THE PAINT POTS."
"LOVE AMONG THE PAINT POTS."
G. E. Jenning's successful Comedy from the Aldwych Theatre.
By arrangement with Reandean.
Strong Cast.
All the original scenery and dresses.
WANTED, May 29, May 29, May 29.
Also June 5 and on.
ARTHUR KNIGHT, Palace Pier T., Brighton. Next, Palace, Ramsgate.

HOWARD LESLIE
Presents
SARA ALLGOOD and the IRISH PLAYERS, in
"MIXED MARRIAGE,"
by St. John Ervine,
and their Famous Repertoire.
The ACTUAL Company direct from the Ambassadors' and Aldwych Theatres, London, W.
WANTED,
July 31.
July 31.
July 31.
August 7.
August 7.
August 7.
August 7.
Only vacant dates until October.
HOWARD LESLIE,
444, Strand, W.C.2.

**For other Theatres Wanted see Displayed Wanted Section.**

**NOTE. — For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 5.**

## ARTISTS WANTED.

WANTED, good Male Vocalist, robust tenor or rich baritone; must have capable voice, to feature ballads. Wednesday, between 4 and 5, BERTRAM, 50a, Sutherland-square, Walworth-road.

WANTED, smart Character Actor, at once. Chorus; also troupe good Dancers; terms must be low for Summer. Box 267, "The Era."

WANTED, Cinema Artists, all lines, for important British productions; photos. essential. SIDNEY JAY'S AGENCY, 181, Wardour-street, W.1. 'Phone, Regent 4329.

WANTED, an Elocutionist, tall in stature, to recite prologue to a Picture; 4 times daily for one week in London. Apply by letter, D. A., 25, Shaftesbury-avenue, W.1.

WANTED, one or two Smart Chorus Ladies, open Monday next; must be tall, good movers and voices. 5 to 6 p.m. Wednesday, BERTRAM, 50a, Sutherland-square, Walworth-road.

WANTED, young girl for Trick Cycle Act; one accustomed preferred.
Box 170, "The Era."

IDA LILLE.
WANTED, All-round Dancers. Spring Productions. Also Smart, Intelligent Pupils. Pantos., Troupes, Solo. Call, 79, New Oxford-street, W.C.1.

WANTED, Smart Girl, 14 to 19 years, to join Family Act.
Box 169, "The Era."

WANTED, particulars of "Stranding," non-payment of salaries, and bogus managements. All information will be kept private and confidential.
Write, "ENQUIRER," V.A.F., 18, Charing Cross-road.

## MUSIC HALL ARTISTS WANTED.

WANTED Known, the A. E. MILGROM CONCERT DIRECTION, of 324, Regent-street, are now opening a Variety Department, and require acts of every description. Acts known to us please communicate to Variety Department Manager, Mr. Reg. Dale, Milgrom's Concert Direction, 324, Regent-street, W. 'Phone: Langham 2714. Calls Thursday, between 2-4 only.

WANTED, Girl or Boy (respectable) for Musical and Acrobatic Act.
Box 171, "The Era."

WANTED, particulars of "Stranding," non-payment of salaries, and bogus managements. All information will be kept private and confidential.
Write, "ENQUIRER," V.A.F., 18, Charing Cross-road.

## MUSIC HALL ARTISTS' WANTS.

WANTED, May 22, 29, by IVY GRANT, the Dainty Comedienne, in Song, Yodel, and Dance, between Plymouth and London.
May 1, Hip., Norwich.
May 8, Hip., Ipswich.

WANTED, Monday next, by TALBOT and CLARE, Novel Comedy Act, "The Temple of Tahi." 95, Lymington-avenue, Wood Green, N.22.

WANTED, Monday next, by GEO. BURY, Comedian, "The Undertaker of Sorrow," 'twixt here and London. Wire, Hippo., Aston, Birmingham.

WANTED, Monday next,
STEELE and ROSS,
in their great Comedy Sketch,
"Oh! What a Wife."
15 minutes.
More laughs than a Chaplin picture.
Wire, Hippodrome, Burslem.

WANTED Known. Wire for Monday next, ED. E. KIMBER and TOMMY EDMONDS, Famous WIG-WAGS.
Breaking records everywhere. This, Town Hall, Maidenhead.

WANTED, Monday next,
WILL and FLORRIE,
Vocal Comedy Duo,
Comedian and Mez. Sop., also Pianiste, Revue Halls, &c. Wire, Empire, Langley Moor, Durham.

WANTED, May 15, 22, by ATLAS-VULCANA GIRLS, Own Acts or Full Company. 1st, Col., Ilkeston. 8th, Col., Long Eaton.

WANTED, May 15 and 22.
SADLER ELSIE FOUR.
Novelty Protean Dancing Act.
This, Empire, Croydon.
Next, L.T.V.
Vacant May 15 and 22.

WANTED May 8, 15, share or salary, CHARD'S Canine Wonders and Comic Pony, Major Mite. Colonada Thatre, Leamington Spa.
House Address, 6, Church st.

## CIRCUS ARTISTS WANTED.

WANTED, Two smart Clowns to perform during the Sports on July 12 next at Dorchester; good prices paid for exceptionally good men. Direct applications, giving particulars of performance and fee required invited by SERGT. S. V. BAIGENT, Secretary, Dorset Constabulary Athletic Club, Dorchester, Dorset.

## CIRCUS ARTISTS WANTED.

HENGLER'S CIRCUS,
HIPPODROME, GREAT YARMOUTH.
Summer Circus Season commencing July, 1922.
WANTED,
CIRCUS ACTS, ALL LINES, including
All-round Equestrian Acts
(with and without own horses).
Lady and Gentlemen Riders.
Acrobatic Equilibrists and Gymnasts.
Acts Sensational.
Animal and Bird Acts.
Musical Clowns.
Continental Novelties,
and
Comedy Acts of every description (Suitable to Ring Work).
Weekly Engagements only.
Apply, immediately, with date sheet, terms, and full pars., MILNES' AGENCY, 135, Wellington-street, Glasgow.

WANTED, particulars of "Stranding," non-payment of salaries, and bogus managements. All information will be kept private and confidential.
Write, "ENQUIRER," V.A.F., 18, Charing Cross-road.

WANTED, Riders, with own Horses, Animal Acts, &c., for Tenting Season.
All communications.
CLAUDE GINNETT, 11, Denman-st., W.1.

## CIRCUS ARTISTS' WANTS.

WANTED Known, ROLLO on the high rope. The most thrilling aerial act in the business. A real gala attraction. Can work any height. No net required. For terms, 98, Peel-street, Rochdale.

WANTED Known, "HANDY ANDY," Talking and Knockabout Clown, with numerous comic interludes. Now concluding 12 months' tour of France and Belgium. At liberty July 3, on. Address, c/o "The Era."

## SHOWMEN'S ADVERTISEMENTS.

WANTED, Side Shows (single turns preferably), for Ye Olde English Fayre, to be held in aid of the Butchers' Charitable Institution at the King's Hall, Holborn Restaurant, on June 20, 21, and 22. Send full particulars, with terms, to the Organising Secretary, Mr. CARL HENTSCHEL, 90, High Holborn, W.C.

## MUSICIANS WANTED.

WANTED, first-class Violin-Conductor (lady or gent.), for Trio; pictures only; twice nightly; two matinées. Particulars, lowest terms, library, REYNOLDS, Royal Electric, West Hartlepool. Abstainers preferred.

WANTED, to open quickly, good Pianist-Conductor, for revue (must arrange). Call, between 3 and 4, Wednesday, BERTRAM, 50a, Sutherland-square, Walworth-road.

WANTED, Violinist-Leader and 'Cellist (ladies or gents.), for small cinema, S.W. London; Leader, must be able to fit pictures; 5½ hours daily. Write, giving full particulars and lowest terms to Box 217, "The Era."

WANTED, reliable Leader, open Monday next. Also Bass, open May 15. Fully experienced high-class Varieties or useless. M.U. terms. £4 4s., matinées extra. Age, refs., &c., HERBERT STONE, Musical Director, Palladium, Llandudno.

WANTED, Violinist-Leader and 'Cellist (ladies or gents.), for small cinema, S.W. London; Leader must be able to fit pictures; 5½ hours daily. Write, giving full particulars and lowest terms, to Box 224, "The Era."

WANTED, First Violin (Leader), £5 weekly; 'Cello and String Bass, £4 10s. weekly; seaside engagement. Open Sat., June 3, for 17 or 18 weeks; three times daily and once Sundays. Refs., first letter, J. McCALL, M.D., 219, Grimsby-road, Grimsby.

WANTED, Violin-Leader, Cinema, open Monday certain; 6 evenings; £4 15s. State age, &c., to M. D., 110, Brailsford-rd., Fallowfield, Manchester.

WANTED, First-class Leader and Soloist, for inland resort. Commence Whitsun, till end September. Three performances daily. Audition Friday morning, London. Please state terms, Box 263, "The Era."

WANTED, experienced Leader, also Solo Clarinet, to commence immediately; M.U. terms. Address, with references, MUSICAL DIRECTOR, Hippodrome, Wolverhampton.

WANTED, good Leader with up-to-date lib., Perm. Seaside Cinema; also Piano and 'Cello (men). Apply, Thurs., 12.30, or letter, M. D., Grand Cinema, Holloway-rd.

WANTED, Violiniste and Pianiste Organiste (to play combined instrument, electrically blown); must have had experience in cinema work; own library. Nightly and one matinée, with exceptions. No Sundays. Open May 8. State salary, experience, references, &c.
PALACE, Orpington, Kent.
14 miles Charing Cross.

WANTED, Violiniste, for Trio, lady, June to Sept.; East Coast. State terms, with library if possible. 2, Stirling-road, Wood Green, N.22.

WANTED, Good Violinist, who would join Pianist for practises. Kensington district. Good reader essential. Box 241, "The Era."

WANTED Violinist, for Trio. Good Player; male preferred. Seaside town. State lowest salary. References. Pianist also wanted. MANAGER, Palace, Truro.

BOURNEMOUTH MUNICIPAL ORCHESTRA.
WANTED, First Violin. Must be thoroughly good and experienced in High-class Music. Duties, 28 hours a week, six days. Apply, with references, to MR. DAN GODFREY, DIRECTOR OF MUSIC, WINTER GARDENS, BOURNEMOUTH.

WANTED, Cornettist; theatre business; once nightly and mat. Lowest terms and particulars to J. S. HOWGILL, Pavilion, Weymouth.

WANTED, good Cornet; pitching; S.W. district. Terms shares. BANDMASTER, 52, Lynn-road, Balham. Letters only. No callers.

WANTED Known, O'MARA OPERA CO. have vacancies, Cornet and Trumpet, String Bass. Open 22nd, near London. Long tour right people. Interview if in London. Write, first instance, full partics., past exp., give refs., to ORCHESTRA, Rectory Cottage, East Worldham, Alton, Hants.

WANTED, Good Cornet. Must be First-class Soloist. Also Euphonium for Musical Act.
Full particulars, including age, height, and terms, to
JOE MORRISON, Opera House, Dudley, Next, Theatre Royal, Leamington.

LYCEUM THEATRE, DUMFRIES.
WANTED, 'Cellist (gentleman); to open immediately; must be first-class and have thorough experience in high-class music; permanent if suitable. State lowest terms to J. R. HADDOW, Manager.

## MUSICIANS WANTED.

WANTED, brilliant 'Cellist (male), 2 mats., 6 evenings, Cinema; £5; also Trade Shows, additional; open May 15. State age, &c., to M. D., 110, Brailsford-rd., Fallowfield, Manchester.

WANTED, first-class Solo and Orchestral 'Cellist, to open May 15, Cinema, 3 mats., 6 evenings; must be thoroughly experienced. Age, ref. and terms, by letter, to SAM TUCKER, Musical Director, 10, Wellington-avenue, Whalley Range, Manchester.

WANTED, gentleman 'Cellist, who can play Banjo or Banjoline; Season's engagements; 36 miles from London. Apply, MME. WALTERS, 3, Macclesfield-st., Shaftesbury-avenue, W.

WANTED, immediately, 'Cellist, experienced Tavan and standard works; 6 evenings, 6.30 to 10.45. State salary and full particulars to Box 208, "The Era." Provincial men do not apply. Mr. Howells, of Notting Hill please communicate.

WANTED, first-class 'Cellist, audition 11-12, Wed. and Thurs. morning. Apply, M. D., Electric Coliseum, 33, Stoke Newington-road.

WANTED, experienced 'Cellist (gent.); A.M.U. terms, £5 9s.; matinée daily; no Sundays. Apply with references, to J. E. CORMACK, Musical Director, The Picture House, West Hartlepool.

WANTED, FLUTE OR PICCOLO SOLOIST (LADY), FOR ESTABLISHED MUSICAL ACT. MUST BE GOOD AND GOOD APPEARANCE. LOWEST TERMS. IMMEDIATE. BOX 259, "THE ERA."

WANTED, experienced and thoroughly competent Pianiste, for cinema, twice nightly. Pictures only. Write, stating terms, references, &c., MANAGER, County Electric Cinema, Market Harborough.

WANTED, shortly, for Bournemouth hotel, Pianiste, thoroughly exp., and Rept. Terms, ref., &c., West Royal Hotel, Ventnor, I. of W.

WANTED, Pianiste, good, June to Sept., lady: East Coast. State terms and what library. 2, Stirling-road, Wood Green, N.22.

WANTED, for cinema, Pianiste, evenings; one matinée; library preferred. Lowest terms. WELLOW, Bridge-road, Worthing.

WANTED, Pianist, to complete Quartette; hotel. E. Lowest terms to Box 226, "The Era."

WANTED, Orchestral-Pianist-Organist, for first-class Cinema; 5 hours daily; week-days only.

References and salary required to M. D., Central Picture House, Reading.

WANTED urgently, for provinces, First-class Orchestral Pianist

and Vocal Accompanist (male).

State age, salary required, and full experience in both lines.

UNITED ORCHESTRAL DIRECTION, 14, Dale-street, Liverpool.

WANTED, brilliant Orch.-Pianist (also able to extemporise). Cinema, 2 mats., 6 evenings; £5; open May 22. State age, &c., to M. D., 110, Brailsford-rd., Fallowfield, Manchester.

WANTED, at once, lady Harpist, to play in trio, high-class restaurant. Apply, Box 225, "The Era."

SERGEANT DRUMMER.

WANTED, by a Territorial Battalion in the West Riding of Yorkshire, a competent Sergeant Drummer; must have held appointment in Regular Unit, and be able to produce good reports; pensioner preferred. Employment will be found to make pension up to a fair wage. Apply, Box 145, "The Era."

WANTED, FIRST-CLASS DRUMMER, WITH OWN TYMPS. AND FULL EFFECTS,

FOR LONDON SUBURBAN CINEMA.

LOWEST SALARY AND FULL PARTICULARS, FIRST LETTER, TO BOX 217, C/O "THE ERA."

WANTED, First-class Drummer, to take Bass Drum and Cymbals, Military Band; 20 weeks' season; seaside (Lancs), commencing May 15; M.U. terms. Full pars., with refs. (letters only), to W. D., 124, Turner-lane, Ashton-under-Lyne.

WANTED, immediately, smart Jazz Drummer, must be good showman, and if possible a vocalist; appearance essential. Please state lowest terms and experience, summer and winter, DAVE FRANKS, 88, Mosley-st., Manchester.

WANTED, Jazz Drummer, for Hotel. Seaside. Good showman, and full effects. Aft. and eve., 7 days. Salary £7 10s. Must be firstclass or useless. Letters, Box 239, "The Era."

BANDMASTER GUY AND HIS BAND.

WANTED, smart Bass Drummer, Side Drummer, own instruments; Soprano-Alto-Baritone-Saxophone players wanted immediately. Apply, with terms, stamp, 12, Little Pulteney-st., Piccadilly.

WANTED, Cornets, Eupho., Bass, Horn, Pitching Band. Write, SIMONS, 3, Thornton-st., Brixton.

UNIFORMED PITCHING BAND.

WANTED, all Brass Instrumentalists and Drummers, open immediately, ex-Service men only, for Touring. Apply, ORGANISER, 3, Thornton-st., Brixton.

WANTED, Trio, Banjoline, Piano, and Drums; must be brilliant; London. Box 235, "The Era."

WANTED, Instrumentalists (strings only), who can double on another instrument; liner orchestras. Call and interview, ALFRED RIESS, National Entertainment Association, 18, Charing Cross-road, W.C.2.

WANTED, Attractive Lady Violinist, 'Cello, Saxophone, and Banjoline; expert performers only, for ladies vocal orchestra, summer season, Blackpool. Call, with instruments, between 11 and 1 o'clock, LAWRENCE WRIGHT MUSIC CO., 8, Denmark-street, Charing Cross-road, London, W.C.2.

COLWYN BAY, NORTH WALES.

ALFRESCO BAND. SEASON, 1922.

WANTED, a full-time Brass and Reed Band, of eight to ten members, in uniform, for Outdoor Performances in appointed places on sea front (or elsewhere as may be directed). No Sundays and own library, for eight weeks commencing July 17 next.

Tenders are invited, which should be sent to the undersigned, with references, specification of band, &c., by SATURDAY, the 27th of MAY next.

JAMES AMPHLETT.
Clerk to the Urban District Council.
Council Offices,
Colwyn Bay. April 26, 1922.

## MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,

WOODFIELD-ROAD, PADDINGTON, W. (Three minutes from Westbourne Park Station).
'Phone: 5902 Hampstead.
Licensed by the London County Council.

Lessee and Manager,
WILFRED E. BOYCOTT.

WANTED Known,
MAUD RISELEY, A.R.A.M., Musical Director, Broadway Gardens Cinema, Walham Green, S.W., conducts Orchestral Classes daily for all instruments at Westbourne Park Studios (address above).

Special advantages offered for inexperienced Drummers. Coaching for Classical and Jazz work provided. Drums and effects on premises.

Instruction given in standard works. Tavan arrangements, &c.

Music lent for home study.

ACTUAL EXPERIENCE IN CINEMA ORCHESTRA PROVIDED.

Violin and Piano Lessons given.
Appointments found.

This Agency and all classes are under the personal direction of Wilfred E. Boycott, six years sole manager for Fritz Kreisler, 3 years ditto for Harold Bauer. Touring Manager for Vert's Agency, Corkstreet, touring with Madame Albani (farewell tour), Pablo Casals, Jacques Thebaud, &c., &c.

Summer and Seaside Orchestras now being arranged. All Artists apply. Managers can hear and engage any number or single Artists at above Studios. Members of the Orchestral Classes already booked under contract for the summer.

Interview and audition any morning except Saturdays.

Complete Orchestra, Trios, and Deputies provided at shortest notice.

Artists wishing for good Deputies for summer season apply immediately.

All instruments provided.

All Applications for Classes, Orchestras Trios, Registration (for engagements) to W. E. BOYCOTT.

WANTED, two Violas, one Bassoon, one Bass and Tymps., to complete Symphony Orchestra, with view to engagements; semi-professionals. E. CAPLIN, 13, High-street, Acton, W. Letters only.

WANTED, for Woodhall Spa, band of four men, for eight weeks, from Saturday, July 8. For particulars, apply Mr. J. INGHAM, Secretary, Public Band Committee, Woodhall Spa.

WANTED, FOR SMART TERRITORIAL BATN. INSTRUMENTALISTS, for full MILITARY BAND. Usual conditions of enrolment. An exceptional opportunity for keen musicians. Additional scope for engagements with private band. APPLICATIONS to GILBERT DOWELL, A.R.C.M., L.R.A.M.
Headquarters 7th Middx. Battn., Priory-road, Hornsey, N.

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WANTED Known,
THE LONDON MUSIC LENDING LIBRARY.
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Supported by Leading Cinemas. Music selected to suit all films. Catalogue 20,000 pieces. Specimen parcel, orchestra, 3s.; piano solo, 2s. 6d., post free.

SARTORI STRINGS.
Best on the market. Violin E, 7d.; A, 8d.; D, 9d.; silver G, 1s. 6d.; Violoncello A, 1s. 2d.; D, 1s. 6d.; G., 2s.; C., 2s. 6d.

THE SARTORI INVISIBLE MUTE.
A boon to Violinists. Post free, 2s. 2d.

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Large Piano copy size 1s. per dozen.
Small Piano copy size 9d. per dozen.
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Specimen Covers, 3d.
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MUSIC ON HIRE.
The finest music obtainable is constantly being added to our library. We are right up-to-date; you can be; and our charges are *not* above others. Our library is open to inspection, by appointment, and includes works by all the old and present-day masters.
CINEMA MUSIC LIBRARY,
25, Seaford-rd., West Ealing, London, W.13.

WANTED, Songs and Pianoforte Music for Publication. NEVIN MUSIC PUB. CO., 72, New Oxford-street, W.C.

WANTED Known, THE MOVIES LENDING LIBRARY, cinemas, cafés, Mons. and Thursday, 10.30 to 1 o'clock, or appointment. 164, Queen's-road, Bayswater, over Peepshow.

WANTED Known: EASTON'S MUSIC LENDING LIBRARY, Cinemas, &c.: moderate terms Apply, "Elmwood," Atkins-road, Clapham-park, S.W. 12. 'Phone, Streatham 950.

WANTED, good Songs and Dance Music for publication. KINGSWAY MUSIC CO., 10, Denmark-st., W.C.2.

WANTED Known, Music on Hire for Cinemas; latest Tavans, Overtures, &c.; Berg and Fox incidental Music. Lowest terms. HARRY WESTROP. 158, Millfield-road, Clapton, E.5.

WANTED Known, Up-to-date Music on Hire, cinema and café. R. S., 6, Cumberland-mansions, West End-lane, Hampstead.

WANTED Known, CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels a speciality; Orchestra from 3s. Piano Solo 2s. 6d., carriage paid one way. 27, Edwards-street, Stockton-on-Tees.

WANTED Known,
NEW TRIOS, 6d.
NEW TRIOS, 6d.
"'NEATH THE WILLOWS" (Love Scene from the "SYLVAN BALLET," by Sydney C. Hunt).
"A MA CHERIE" (Mélodie), each 7½d., post free.
Order now. HOWARD & CO., 19, Percy-st., W.1.

WANTED Known. Send 1s. 7d. for sample parcel (3) Trios. HOWARD & CO., 19, Percy-st., W.1.

## MUSICIANS' WANTS.

WANTED, Engagement as Mus. Dir., Leader in Cinema, by good experienced Violinist; splendid library. Box 155, "The Era."

WANTED, by Mus. Dir. (Violin) and Pianiste, joint engagement; S.O. or Trio; café, cinema; 12 years' exp.; own library, 3,000; South preferred, but not essential if offer good.
Terms or offers to
VIOLINIST, 27, Berners-street, Ipswich.

WANTED Known, Mus. Dir. (Piano) desires change; splendid refs.; reasonable terms. Can supply orchestra, which can be heard any time. Box 222, "The Era."

WANTED Known, Mus. Dir., Pianist (double violin or viola) disengaged; exp. any bus.; seaside or spa preferred; cinema, theatre, gardens, pier, &c. M. D., 57, Sloane-street, Brooks's Bar, Manchester.

# PIÉNA

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## MUSICIANS' WANTS.

WANTED Known, ARTHUR RILEY, M.D., Piano and Baton; arr., comp.; at liberty for Revue; late Hart and Harris, "Heads or Tails," H. L. Osmond, &c. Offers, 7, Colonial-rd., Slough.

WANTED Known, M.D. (Baton), Viol. or Trom.; exc. ref.; any business; vac. through closing. J. W. ELLIOTT, Opera House, Dunfermline.

WANTED, by Musical Director (baton or piano), composer, arranger, Engagement, permanent, or tour. London reputation. Permanent or tour. Box 257, "The Era."

WANTED, by exp. Conductor-Pianist, Composer, Arranger, Resident Engt. ROLAND ALLEN, 110, Caerleon-road, Newport, Mon.

WANTED Known,
LEONARD GAUTIER
the well-known Conductor, Composer, &c., at liberty May 15. This, Opera House, Dunfermline; next, Alhambra, Perth.

WANTED, engagement as Solo Clart., Sub-Conductor, for season at Coast; open to start immediately; exceptional references given. Please state wages given. Apply, MR. REGINALD, 15, Douglas-road, Kilburn.

WANTED Known, HARR PETERSEN, Conductor, Solo Pianist and Accompanist; 5½ years Palace, Walthamstow, conductor; 2 years solo and accompanist Devonshire Park, Eastbourne. Open for good offers. 97, South Side, Clapham Common, S.W. 'Phone: Brixton 1862.

WANTED, by Piano-Conductor or Baton, Resident Engagement, Smart and Up-to-date. Thor. exp. all lines. Double organ. Ex. refs. Best offers to perm. add., 101, Promenade, Bridlington.

WANTED, Engt. by experienced Violin, Rept. ROSE LAW, 83, Lewisham High-road, New Cross, S.E.14.

WANTED, Cinema Engagement by Repet. Violinist (lady); thoroughly experienced; would deputise. Box 232, "The Era."

WANTED Known, Rep. Violin, double Viola; strong tone both; play 'cello parts on viola if required.
M.U.; 3 years last place.
S. SHARPE,
Tontine House, Kirby Moorside.

WANTED Known, Violinist-Repetiteur wants work; fully experienced. 'Phone, Putney 282. 45, West Hill-road, Southfields, S.W.18.

WANTED, Engt. as Violin, Repet. or Second, fine tone; exp.; reliable; good refs.; dis. May 6. H. FOREMAN, M.U., Hippo., Hamilton, N.B.

WANTED, Engt. by Violinist (Rep.), combine viola; thor. exp. cinema; can open Monday next. G. LYME, 111, Church-road, Islington, N.1.

WANTED, Engagement by exp. Leader-Violiniste, Cinema, Café, or Hotel. EDITH L. MAINWOOD, G.S.M., 27a, Ravenstone-street, Balham, S.W.12.

WANTED, BY THOROUGHLY EXPERIENCED VIOLINISTE-LEADER, ENGAGEMENT; HOTEL, CAFE, OR CINEMA; OWN LIBRARY; GOOD APPEARANCE; OPEN IMMEDIATELY. ANNA JANSSEN, 24, LYSWAYS-STREET, WALSALL.

WANTED, Engt. by first-class Leader-Violinist, with extensive library, for Cinema; moderate terms. 30, Woodstock-avenue, Golders Green, N.W. Telephone: Finchley 1782.

WANTED, Engt. by Leader-Conductor; brilliant concert soloist; West-End experience; expert picture fitter; large, high-class library; hotel or cinema.

Disengaged May 7.

For press notices and references address
NORMAN NELSON,
37, Howley-place, London, W.2.

WANTED, Engagement by Leader or First Violin and 'Cellist, with fine, full tone; both ladies; thoroughly experienced all round; N.E. London preferred. Box 233, "The Era."

WANTED (through closing), Engt., Leader, First or Second Violin; any business; present pos. 10 years. CHENEY, Empire, Bedford.

WANTED, Engt. by Violiniste-Leader, thor. exp., Seaside Hotel, S. Coast preferred; commence Whitsun. Box 246, "The Era."

WANTED, Engt., in or around Manchester, Cinema or Café, by First-class Violin Leader. Box 244, "The Era."

WANTED, Engt. by good Leader-Violinist (gent.); big library. Box 270, "The Era."

WANTED, Engagement by first-class Violinist (Leader), any business; distance no object. 20, Gosfield-street, Gt. Portland-st., W.1.

WANTED Known, Violiniste-Leader or First Violin, fully experienced in theatre and cinema work, desires Engagement; ex. refs. DAVIES PUBLICITY, 13, Victoria-street, London.

WANTED, Engt. by exp. Violiniste, pupil of late Dr. Joachim; disengaged after May 6; any direction; cinema or café. THORPE, 48, Rothes-road, Dorking, Surrey.

WANTED, Engt. by experienced lady Violinist, extensive library, Hotel or Cinema. MISS H., 5, Shottendane-road, Fulham, S.W.6.

WANTED, Engagement by Violinist; good tone; able to double Piano; experienced. Box 148, "The Era."

WANTED, Engt., good Second Violin, thoroughly experienced theatre or variety bus.; good refs. VIOLINIST, 6, Woodland-villas, Rensburg-street, Hull.

WANTED, by VIOLINIST (can double VIOLA), Engagement, any business. VIOLINIST, c/o THE LONDON MUSIC LENDING LIBRARY, 28, Lonsdale-rd., Barnes, S.W. Telephone: Hammersmith 1566.

WANTED, by Violinist and Pianist (gents., abstainers) Per. Engt.; South-E. Coast; open end of May; matinées or evenings only (not both); been playing together over two years; own library; terms 55s. each per week. All offers to ROSSE, c/o Mrs. Fermor, High House, Harwich, Essex.

WANTED, Engt., experienced Violinist; evenings preferred. VIOLINIST, c/o Simpson, 94, Cottenham-road, Upper Holloway.

## MUSICIANS' WANTS.

WANTED, by Fiddle Player, sit.; small salary start; good tone; promising player; suit small cinema. Write, D., 24, St. Olaf's-road, Fulham, S.W.6.

WANTED, engagement by brilliant Solo Violinist and Conductor, with own rep. if required; unique library; perfection in fitting pictures; powerful tone and style; proved at any trial. Orchestras of any number provided for cinemas or restaurants for London or anywhere. Box 228, "The Era."

WANTED, by good Violinist; not very accustomed to Pictures; would be glad to play in cinema (good style music) for very small salary to gain experience; Clapham, Balham, or Clapham Junction preferred. Please write, Box 230, "The Era."

WANTED, Engagement, or Deputising, evenings, London or Suburbs, cinema, café, &c., by Violinist, exp., young, good tone, appearance. Could supply trio, or more with library. GORDON, 70a, Muray-road, Ealing, W.5.

WANTED, Engagement. London or Suburbs, Hotel, Café, Dances, Tea Gardens, &c., by experienced gent. Violinist and lady Pianist-vocalist; young, smart appearance; refs.; library; augment if required. GODFREY, 198, South Ealing-rd., W.5.

WANTED, by Violinist (gent.) Engagement in Cinema; experienced; good refs.; at liberty Whitsuntide; South or West preferred. 5, Rosebery-terrace, Jacob's Well's-rd., Bristol.

WANTED, by Violinist, with library, Engt., with Trio, in small cinema or café. Very moderate terms. London or district. Box 258, "The Era."

WANTED Known, Principal Trumpet and Solo Cornet, disengaged May 8 (end of tour). R. ARDENOIS, Carl Rosa Opera Co., Opera House, Northampton.

WANTED KNOWN, FIRST HORN, CARL ROSA OP. CO., AT LIBERTY MAY 8 (END OF TOUR). HARRY WILLATT, THE LAURELS, NANT-Y-GLYN-ROAD, COLWYN BAY.

WANTED, engagement, Solo Cornet or French Horn; reliable and experienced; theatre, variety, or military. Excellent references. Can open May 15. CORNETTIST, H.M. Theatre, Aberdeen.

WANTED Known, disengaged, Solo Cornet; theatre closing May 6; 16 years' exp.; good tone and reader; transpose at sight; excellent refs.; string or mil. Distance no object.
ALLEN, c/o Highet, 36, Old Mill-road, Kilmarnock, Scotland.

WANTED, engagement by first-class Cornet; transposer; experienced, sober, and reliable. Highest refs. Address, CORNET, 50, Bark-street, Bolton.

WANTED, Engt. as Cornet; any business; experienced. State terms. WINSTANLEY, 116, Oxford-street, St. Helens.

WANTED, by Solo Cornet, Season or Perm.; exp. any bus. CORNETTIST, Box 250, "The Era."

WANTED, Engagement, Solo Cornet; pitching or otherwise. Exper. all business. Ex-Service. Box 237, "The Era."

WANTED, Engagement, Cornettist; experienced; orchestra or military band; ex. refs.; seaside preferred; ex-Service. ANGEL, 28, Newington Butts, S.E.11.

WANTED, Engagement, by exper. Cornet, Solo or 2nd, any bus.; Mil. or Orch.; combine 2nd Violin; late Staff Band. CORNET, 59, Robsart-st., Brixton.

WANTED, by Clarinet, engagement, experienced; disengaged; M.U. ALFRED BENZING, 30, New-road East, Portsmouth.

WANTED, Engagement by experienced Clarinettist; high or low pitch instruments. 31, Albert-street, Regent's Park, London.

WANTED, engagement, Clarinet or Bassoon; any business. J. EVANS, 4, Llanvanor-road, Childs Hill, N.W.2.

WANTED, Engt. by Clarinet, either pitch; any bus.; experienced; steady, reliable. C/o USHER, Coldharbour, Hythe, Kent.

WANTED Known, Solo Clarinet disengaged. Any business. GORDON, 54, Milward-road, Hastings, Sussex.

WANTED, Engagement by Clarinet, combine saxophone; experienced. MARSHALL, 58, Slatey-road, Oxton Birkenhead.

WANTED Known, Clarinet, disengaged; thoroughly experienced; any business. LITTLER, 131, Burlington-street, Ashton-under-Lyne.

WANTED, Engagement, good Clarinet, or E flat; combine First Violin; at liberty. CHIVERS, Oriental Parade, Woking.

WANTED, Engagement by 'Clarinettist; high or low pitch. C. WOODWARD, 24, London-street, Brighton.

WANTED Known, open for Seaside Engagement (orch. pref.), Solo Clarinettist.
WHITTAKER,
Theatre, Golden Hill, Staffs.

WANTED, engagement by lady Bass; café, cinema, or hotel. VIOLET BURDEE, 168, Valley-road, Streatham, S.W.16.

WANTED, Engagements, String Bass, anything orchestral. CARTER, 37, Mildmay-rd., Romford.

WANTED, Engt. by Double Bass; West-End experience; standard works and varieties. D. B., 24, Marlborough-hill, N.W.8.

WANTED, Engt. by exp. Double Bass (gent.); also exp. Orchestral Pianiste. E., 31, Salterton-road, Holloway, N.7.

WANTED, by Expd. Contra-Bassist, Perm. Engt.
Reply
Box 254,
"The Era."

WANTED, Engagement, good Double Bass, any bus. J. C., 19, Lothian-rd., Brixton.

WANTED, Summer Engagement by Lady Trombone Player, combine piano; any business. N., 14, Rowfant-road, Balham, S.W.

WANTED, by experienced Trombone, engagement with good Jazz Combination. B., 84, Leathwaite-road, S.W.11.

WANTED, Engagement by Trombone; accept good summer engagement as Second Trombone. A. BOSTOCK, 18, Brigstocke-road, Bristol.

## MUSICIANS' WANTS.

WANTED, Engt. by exp. Trombone, late Grand Opera; London or tour. SMITH, 5, Cobden-street, Greenbank, Blackburn.

WANTED, engagement by Trombone; competent and reliable. HIBBS, 234, Knutsford-road, Warrington.

WANTED, by Trombonist, re-engt. with Military Band for summer season. TROMBONIST, 90, Upper Clapton-road, London, E.5.

WANTED, engagement as Bassoonist; experienced; any business; open for season engagement. WALSH, 94, Argyle-street, Hull.

WANTED, summer engagement by experienced Saxophonist; any business. W. HARTLEY, c/o Thomson, 291, Sauchiehall-street, Glasgow.

WANTED, by First-class Saxophonist (B flat tenor), Jazz or military, combine First Clar.; just finished winter contract; good refs. SAXO, 15, Regent-terrace, Harrogate.

WANTED, Engts. evenings only, Saxophonist, H. P. C. Melody, L. P., B flat Tenor, doubling Flute and Pic.; London and Suburbs.

L. A., 8, St. Mark's-rd., Hanwell, W.7.

WANTED, Engagement by Saxophone, good reader, experienced in jazz work, both in England and America; would join good combination, working up. Box 255, "The Era."

WANTED, Engagement by Saxophone player, Mil. or Orch. COOKE, 56, Knowle-road, Brixton.

WANTED, Engt., by 'Celliste. London. Cinema. Write,
500, Fulham-road, 500,
Fulham, S.W.6.

WANTED Known, Lady 'Celliste disengaged. Exp. any business. Would Deputise. "'CELLISTE," 6, Fairlawn-Grove, Chiswick, W.4.

WANTED, Engt. by MISS DE LERSY ('Cellist), 14, Stanley-gardens, N.W.3. Deputy work.

WANTED, Engt., by 'Celliste; experienced; disengaged May 6. MISS L. K. MATTHEWS, 230, Croxted-road, Herne Hill, S.E.24.

WANTED, Engt., or Deputising, by 'Celliste-Pianiste. 23c, Kingwood-road, Fulham, S.W.

WANTED, by 'Cellist-Vocalist, Lady, A.R.C.M., immediate Engt., hotel, café, or cinema; West Country preferred or London deputising; thor. exp.; good music; library if req. Box 236, "The Era."

WANTED, Engt. by first-class Solo and Orchestral 'Cellist; good tone and executant; Hotel, Café, or Cinema; thorough knowledge of Tavan, Alder, Mouton, &c.

Open immediately.
'CELLIST,
27, Edward-st., Stockton-on-Tees.

WANTED Known, exp. 'Cellist open for Dance Bus. or Deputising. A. E. SHAW, 60, Caithness-road, Mitcham, S.W.

WANTED, Engagement by experienced 'Cellist. 31, Albert-street, Regent's Park, London.

WANTED, by 'Cellist, exp., engagement in cinema; evenings only; would deputise. 'CELLIST, 2, Park-hill, Richmond, Surrey.

WANTED Known, 'Cello, liberty from May 13, any bus.; place or distance no object; fair experience; standard works, Tavan, &c.; leaving present situation owing to cinema closing for alterations. A. MORGAN, c/o McMillan, 120, North Hanover-street, Glasgow.

WANTED, Engt. by experienced 'Cellist, used to pictures or variety; good tone; can open May 8; age 35 (male). 'CELLIST, 41, Ashville-avenue, Scarborough.

WANTED, Engt., 'Cellist, gent., evenings only, or afternoons and evenings. 'CELLIST, 21, Gatling-road, S.E.18.

WANTED, BY FIRST-CLASS 'CELLIST, CINEMA ENGT., S.E. LONDON; EXPERIENCED TAVAN, MOUTON, &c. 'CELLIST, 47, UPPER BROCKLEY-RD., S.E.4.

WANTED, by 'Cellist, Engt., Pictures, Café, Variety. Good reader, and thoroughly experienced. Apply Box 261, "The Era."

WANTED, Engt. by 'Cello (M.U.); London or South Coast. 'CELLO 69, Farmer's-road, Camberwell.

WANTED, Engagement, 'Celliste, lady, thoroughly experienced; London or suburbs. 212, Brixton-road, S.W.9.

WANTED, Engagement by Viola Player; any business. WM. HARRISON, 9, Edmund-street, Seedley, Manchester.

WANTED, Engt. by Viola; any business. Apply, VIOLA, 13, Stockwell-street, Leek.

WANTED, by Oboeist, Engt.; late soloist first-class orchestra; highest refs. given. Please apply OBOEIST, 24a, Oxford-avenue, Merton Park, S.W.20.

WANTED, BY VIOLETTE HAUT, FLUTE AND PICC., DISENGAGED; THOROUGHLY EXPERIENCED ORCHESTRAL PLAYER; BRILLIANT SOLOIST; HIGH AND LOW PITCH. WESTER COTTAGE, COMBE MARTIN, N. DEVON.

WANTED Known, Flautist, experienced, open for café, cinema, other engagements; high or low pitch; combine Piccolo. M.U. rates. VICTOR CETTI, 106, Ivor-road, Sparkhill, Birmingham.

WANTED, engagement by experienced Flautist, high or low pitch; three years last sit; cinema preferred. Box 227, "The Era."

WANTED Known, principal Flautist, disengaged May 8 (end of tour). A. LEYNS, Carl Rosa Opera Co., Opera House, Northampton.

WANTED, by brilliant Concert Organist, permanent sit. in Cinema; would also be willing to relieve at piano, or do both; prefer solo work on organ; can make most of the popular piano music suitable for organ; would undertake entire charge of orchestra if desired; at present playing a large 3-manual tubular pneumatic organ by "Hill, London," in large Church. Pupil of one of England's greatest musicians.

Apply, first instance,
giving best terms, to
Box 194, "The Era."

WANTED, Engagement as Organist (reed), in Cinema Orchestra, by experienced lady; can play from 'Cello and Second Violin parts; also assist with Piano. London and suburbs only. Box 742, "The Era."

WANTED, Engt., exp. Solo Organist (Pipe or Reed); permanent or single days. 20, Constance-rd., E. Dulwich, S.E.22.

WANTED, by First-class Organist, Deputising, in cinema, two or three nights per week. Gifted in extemporisation. Expert Pianist. Reasonable terms.
J. GILMOUR LAIRD,
31, Wrottesley-road, Harlesden, N.W.10.

## MUSICIANS' WANTS.

WANTED, Engt. by Pianist-Reed Organist, through closing of Midland Cinema, Manchester; Orch. or Solo; exp. any bus.; combine 2nd Violin or Viola. 57, Sloane-st., Brooks's Bar, Manchester.

WANTED, by Lady Accompanist, Engt., with Orchestra, Concert Party, Hotel, or Restaurant. Experienced. Tavan. Willing to take moderate fee to obtain early engagement. Box 240, "The Era."

WANTED, OFFERS, SUMMER SEASON, S., S.E. COAST. BANDS SUPPLIED. DANCING SPECIALITY AND PIANISTE, AT LIBERTY. MARGARET BERESFORD, 14, ROWFANT-ROAD, BALHAM, S.W.17.

WANTED, Engagement, by KITTY LYTTON, Pianiste, M.D., large or small orchestra supplied; good library. Post Office, Waltham Cross.

WANTED, by Orchestral and Solo Pianiste (M.U.), Permanent Engt. Thoroughly experienced in Dramatic, Variety, and Picture Work. Long and reliable references. MISS L. SPEARING, Cert., R.A.M., 11, Ashburnham-road, Bedford.

WANTED Known, experienced Orchestral Organiste-Pianiste, disengaged. 47, Ormiston-road, Shepherd's Bush.

WANTED Known, Orch Pianiste-Organiste (ripe or reed); at liberty. 28, Vant-road, Tooting, S.W.17.

WANTED, Engt., by Pianiste-Organiste; orch. or solo; pipe or otherwise; would deputise. PIANISTE, 210, Clapham-road, S.W.9.

WANTED, Engt. by exp. Relief Pianiste; combine organ; would deputise. PIANISTE, 107, Fentiman-road, Clapham.

WANTED, by experienced Orchestral-Pianiste with excellent Trio, Re-engagement; extensive library, Tavan, &c.; would separate. 39, Dulwich-road, Herne Hill, S.E.

WANTED, by Accompanist and Solo Pianoforte, summer season; seaside pref. ARNOLD, 124, Tottenham Court-road, W.1.

WANTED, re-engt. by first-class experienced Orchestral Pianiste; ref. Box 178, "The Era."

WANTED Known, Pianist (Lady), at liberty every evening after 6; orch. or solo; cinema or café. H. WILSON, 23, Howley-place, W.2.

WANTED, Engt., Deputising or Perm., good, experienced Cinema Pianiste; solo, relief, accompaniste. E. WYATT, 349, Essex-road, Islington, N.

WANTED Known, Professional Pianiste desires Engt. as Orchestral Pianiste; would take relief or deputise; good sight reader; long and good experience. Easy distance for travelling. M. S., 7, Beauchamp-road, Norwood, S.E.19.

WANTED, by a thoroughly experienced Orchestral Pianiste, Engt. in hotel or tea-rooms (London). ETHEL LILLY, School House, Bridge-road, Stratford, E.15.

WANTED, Engt. by VIOLET CAVE, Orchestral Pianiste, deputy work until May 27; café or cinemas.

Write or wire,
11, Somerfield-road, Finsbury Park, N.

WANTED, BY FIRST-CLASS ORCHESTRAL PIANISTE, L.R.A.M., SUMMER ENGAGEMENT IN SCOTLAND. 50, PARKHILL-ROAD, BELSIZE PARK, N.W.

WANTED, by accomplished Pianiste (Soloist); afternoons; perm. or deputise. Terms moderate. Box 214, "The Era."

WANTED Known, Pianiste and Violinist, vacant shortly, want Cinema. North preferred: own lib.
Rose Cottage,
Hollands-road, Teignmouth.

WANTED, engagement as Orch. Pianiste; thoroughly reliable; just terminated 14 months' engagement. PIANISTE, 24, Lacon-road, E. Dulwich, S.E.

WANTED, by experienced Orch.-Pianiste, Re-engt. for Pictures; Town or Seaside or Café; would deputise. Apply, PIANISTE, 33, Huntsmoore-rd., East Hill, Wandsworth, S.W.

WANTED, Re-engt. by first-class exp. Solo or Orch. Pianiste. HEATH 65, Albion-road, Wellgate, Rotherham.

WANTED, by Young Lady Pianiste (orchestral), good Engt., in or out of town, or Deputising; thor. exp. all lines. Address, 152, Lansdowne-road, Dalston, E.8.

WANTED Known,
MISS GRACE SEWELL.
Brilliant Accompaniste and Coach.
19a, Marylebone-road, N.W. Langham 1426-7.

WANTED, by thoroughly experienced Orchestral Pianiste; lib. May 15. AMY CARR, 39, Frederic-street, Sunderland.

WANTED, by thoroughly experienced Orchestral Pianiste or Relief; would deputise. PIANISTE, 42, Queen's-road, Finsbury Park, N.4.

WANTED, Engt. by young lady Orch. Pianiste; hotel, café, or cinema; could supply Trio; extensive library. 25, St. Albans-road, Harlesden, N.W.10.

WANTED, Engt. by thoroughly experienced Orchestral-Pianist. FLORENCE LEATHAM, 92, Charlotte-st., W.1. 'Phone: Museum 6830.

WANTED Known, Picture Pianiste will Deputise.
Any time.
Cheaply.

Box 242,
"The Era."

WANTED Known, Pianist (gent.), free for engagement, Entertainments, Parties, Dramatic performances; excellent accompanist. Box 269, "The Era."

WANTED, immediate engagement by reliable Orchestral-Pianist, London or Provinces, Cinema, Café, or Variety. Box 268, "The Era."

WANTED, by experienced Orchestral Pianist-Organist, Deputy Cinema Work, for single days; permanent or temporary Address, "BRITON," Box 488, "The Era."

WANTED, by GEORGE SMART, Pianist-Organist and Piano-Accordionist; any business. Add., 38a, Burnaby-street, Chelsea, S.W.

WANTED Known, first-class Pianist, liberty May 8 through closing; excellent references. C. DAWSON (Orchestra), Opera House, Dunfermline.

WANTED, summer Engt., by really first-class Dance Pianist, young; smart app.; playing refined syncopation; London or riverside towns only. Audition willingly. Lowest terms for good permanency. At liberty now. All coms., in confidence, to Box 220, "The Era."

WANTED, engagement, Relief or Solo Pianist; cinema; 5 years' experience. J. E. SWANN, Saracens' Head, Braintree, Essex.

## MUSICIANS' WANTS.

WANTED Known, Tip-top Pianist and Cornettiste, doubling Piano-Accordion and E flat alto Saxophone respectively, are open for engagement for Jazz Band; café, hotel, or cinema: both vocalise; two years' American experience in Jazz work; ex. references; dance library if required. Box 229, "The Era."

WANTED, by Brilliant Pianist (Male), young and smart (at lib. now), Any Bus., Jazz or Straight. First-class experience. B., 31, Aldershot-road, Kilburn, N.W.6.

WANTED, Engt. by Orchestral- Pianist (experienced Tavan, &c.); would deputise; first-class references. Box 191, "The Era."

WANTED, one week's deputising Engt., May 15, by Orchestral or Solo Pianist; fully experienced; any business; Lancs or Yorks preferred. PIANIST, 16, Foundation-street, Ipswich.

WANTED, by Flautist and Pic., Season or Perm.; exp. any bus. FLAUTIST, Box 251, "The Era."

WANTED, Situation by good Orchestral-Pianist and Drummer in Cinema, South London; expert picture fitter. Write, B., Deepdene, Orleans-road, Upper Norwood.

WANTED, Engagement by experienced Orch. Pianist; reliable; moderate terms. PIANIST, 157, Chatham-avenue, New North-road, N.1.

WANTED, by lady Jazz Banjoist, engagement; London or seaside; young, good appearance, and first-class player. Address, Box 221, "The Era."

WANTED, Summer Engagement by lady Banjoist; young; good sight reader; Jazz Girl. Box 87, "The Era."

WANTED Known, first-class Banjoist, disengaged beginning of May. First-class summer engagement wanted. Reply, H. A. B., 1, Finchley-road, N.W.8.

WANTED Known, Banjoist at liberty, thoroughly experienced in dance work. BRYCE, 145, High Holborn. 'Phone, Museum 5187.

WANTED Known, Banjolinist, first-class; sight and memorise; open. BANJO, 159, Lupus-street, S.W.1.

WANTED, Summer Engagement by first-class Ballroom Banjoist, home or abroad, thorough Syncopation; powerful voice, smart appearance; audition if required Coms., BANJOIST, Box 245, "The Era."

WANTED Known, Trap Drummer, vacant for any kind of dance work; can assist with banjo, Swanee, whistle; good outfit; can do any kind dancing; will do anything; terms mod.; will go anywhere. Box 770, "The Era."

WANTED, by first-class Tympanist, &c., any business; 20 years' experience; summer engagement preferred; good refs. DEARLOVE, 15, Regent-terrace, Harrogate.

WANTED, engagement by experienced Tympanist and Trap Drummer; own Tymps., Drums, Glock, and all effects; any bus. Best refers. Box 231, "The Era."

WANTED, Short Summer Engt., by Tympaniste-Drummer and Organiste, experienced in first-class work. Address, "ORGAN" Taymount, Queen's-road, Forest Hill, S.E.

WANTED, by Doublé Drummer, Glock., &c., Engagement, Season or Perm.; exp. variety; high-class programme; age 23. T. G. CLUBB, 40, Highland-street, Portsmouth.

WANTED, Engt., Double Drummer; 13 years' experience of all classes of work; good outfit. 103, Headstone-road, Harrow.

WANTED Known, Trap Drummer: I have just concluded an 8-months' engagement. Also late of Ciro's, The Ritz, &c., and am now in a position to accept an offer with a First-class Jazz Combination. Box 262, "The Era."

WANTED, Engagement, known, fine select Jazz Drummer, now at liberty, Hotel or Dance work. PALLEY, 20, North Villas, Camden-sq., N.W. 'Phone, North 219.

WANTED, engagement, hotel, seaside, by celebrated Trio or Quartette, including light Drums. Special concert and dancing repertoire. Terms moderate. CONDUCTOR, 213, Ladbroke-grove, North Kensington, W.

WANTED Known,

ELYSIAN TRIO.

Violin, 'Cello, and Piano.

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JOSEPH JUBB,
Clerk to the Council.

Council Offices,
Bognor,
3rd May, 1922.

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## THE LATE LEONARD ROBSON.

We briefly announced last week the death of Mr. Leonard Robson, the well-known actor, in Aberdeen, on Tuesday, April 25. He was 53 years of age. He played on Monday, April 10, at His Majesty's Theatre, Aberdeen, the leading male part in "The Three Daughters of M. Dupont," with Miss Ethel Irving, but at the end of the last scene, when the curtain had fallen, he was removed to a nursing home suffering from bronchial pneumonia. He had been in very bad health for a long time. The son of an old Cheltenham boy, he commenced his theatrical career at the old Marylebone Theatre under the management of Henry Gasgoine. Several stock seasons followed, then tours with "Held by the Enemy," "My Sweetheart," "The Manxman," "Duchess of Coolgardie." He then joined the late Edmund Tearle, playing seconds for many years. In a production of "Rob Roy" at the Lyceum, Edinburgh, he played Capt. Thornton. Then came productions with Richard Flanegan at the Queen's, Manchester. Engagements followed with Tom B. Davis in "The Silver Slipper," Dudley Keppel, Robert Arthurs' company, "One of the Best"; leading parts in "Sweet and Twenty," "The Prodigal Daughter" "Bella Donna," "The Barton Mystery," "On Trial." Engagements with Mme. Sarah Bernhardt, Sir Herbert Tree, Charles Warner, Mrs. Lewis Waller were also amongst his professional achievements.

The funeral took place at Allen Vale Cemetery, Aberdeen, on Thursday. The services at the house and graveside were conducted by the Rev. R. E. Butchart, Chaplain of the Actors' Church Union. Floral tributes were sent by the deceased's family, the Lord Provost and Mrs. Meff, Miss Ethel Irving and company, Robert Arthur Theatre Co., Sir Frederick Rickett, Mrs. Bertram Chaplin, the nurses of the nursing home. His brother, Mr. Leslie Vyner, represented his family.

## CARL ROSA OPERA SEASON AT HAMMERSMITH.

The Carl Rosa Opera Company will be seen in London within a few weeks, a contract having been signed for the appearance of the principal company at the King's Theatre, Hammersmith, for a month's season, commencing on May 29. The repertoire which has been arranged will include all the principal and most popular operas of the day, but several works will also be heard which are not often given. These include "The Meistersingers" and "The Valkyrie," the former being staged in the third week of the run, and the latter in the final week. The opening performance will be "Samson," which will be followed by "Lohengrin," "Tales of Hoffmann," "Carmen," "Rigoletto," "Madame Butterfly," "Cavalleria," and "Pagliacci," in the order stated. In the second week, "Aida," "Faust," "Tannhauser," "Mignon," "Romeo," "La Boheme," and "Trovatore" will be produced. "Maritana" is reserved for the third week.

The artists who will be heard at Hammersmith include Mesdames Woodall, Turner Campion, Parr, Parker, and Neilson, and Messrs. Perry, Vincent, Davies, Lark, Hitchen, Clendon, and Gilding Clark. Most of these figured in the programme during the Carl Rosa season at Covent Garden last autumn, and the performances will be on the same scale as on that occasion.

## THE ACTORS' CLUB.

A meeting of the directors of the Actors' Club was held at 40, Whitfield-street, on Monday, at 5.30 p.m. Present: Mr. H. Lawrence Harris (in the chair), Misses Jessica Black, Lydia Donovan, Norah Greenway, Maud Kirwan, Helen Kinnaird, Florence Trevor, Messrs. George D. Ayre, Harold Brownlow, A. H. Foote, Bertram D. Parnell, and the secretary, Emilienne Terrie.

The minutes of the last meeting were read and passed.

Gifts of books for the library were received from Miss Marie Clavering and Mr. Walter Cross.

The following members were passed by the Selection Committee: Miss Lucy Harding, Mr. John H. Moore, and Mr. Lionel Carson.

The Entertainments Committee announced that there is to be another concert next Sunday at 8 o'clock, and a whist drive the following Sunday at the same time, and that the concert and whist drive will alternate with each other every Sunday.

At the whist drive held on Thursday last prizes were won by the following members: Miss Lydia Donovan, 1st prize; Mr. Paul Johnston, 2nd prize; Miss Julie Kennard, booby prize.

Reports were read and passed from the following committees:—Finance: Chairman, Mr. George D. Ayre. Catering: Chairman, Miss Maud Kirwan. Selection: Chairman, Miss Helen Kinnaird. Publicity: Chairman, Mr. A. H. Foote. Propaganda: Chairman, Miss Lydia Donovan. Entertainments: Chairman, Mr. Bertram D. Parnell. Premises: Chairman, Mr. George D. Ayre. Licensing Committee: Chairman: Mr. Harold Brownlow.

The gift of a screen was received from Mr. Michael Raghan.

DEATHS.

PULLAN.—5, Fairfield-road, Morecambe, Charles Robinson (late of the Prince's Theatre, Bradford), age 79.

ROBSON.—On April 25, 1922, at a Nursing Home, Aberdeen, pneumonia, Leonard Robson.

IN MEMORIAM.

LEWIS.—In loving memory of my dear husband, who passed away peacefully, April 22, and in loving remembrance of his daughter Lylie, and sons, Charles and Louis Lewis.—R.I.P.


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# LEADING PROVINCIAL CENTRES.

### EDINBURGH.

LYCEUM.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—Mr. Thos. C. Dagnall's company is seen here in "Ambrose Applejohn's Adventure." The cast is an admirable one, and includes Mr. Farren Soutar in the title rôle, a part which he acts in a fine comedy spirit, reaching a high degree of excellence as the Pirate Captain. Miss Dorothy Lane's impersonation of Poppy Faire is graceful, and full of naivete, with Mr. John Wheatman as Lush; Miss Maud Zimbla as Anna Valeska; Miss Maud Garth as Mrs. Pengard; Miss Agnes Knightes as Agatha Whatcombe; Mr. George Butler as Ivan Borolsky; and Mr. Cecil Booking as Johnny Jason, contribute capital character sketches.

THEATRE ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; R. M., Mr. Fred Fulton; Mus. D., Mr. John P. Ross.—"All Put," a revue produced by Mr. J. Clarke, is the atraction here. Acted by a company which includes Webb and Page, Gilbert and Clarke, Elaine Rose, Nellie Hill, Billy Warren, and Ivy Proudfoot, the piece affords many opportunities for fun, of which the actors take every advantage.

KING'S THEATRE.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; G. M., Mr. John E. Masterton; Mus. D., Mr. A. Douglas Willcox.—"Come On, Steve," a farce designed to show the abilities of the well-known comedians, Whaley and Scott, is being played at this house. Mr. Scott is particularly funny as Stephanotis Periwinkle, and he is well supported in the humour of the piece by Mr. Whaley, and by Mr. Harry Roxbury, a clever actor, Mr. Garry Lynch, and Miss Doris Lennox.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. Felix Burns.—Mr. Fred Karno's revue, "1922," has proved a great attraction here, and the company has been engaged for another week. Mr. Fred Kitchen and Miss Marie Blanche infuse immense spirit and humour into their scenes, and they are loyally assisted by Mr. Alec Regan, a fine singer and easy actor, and by Miss Elsie Carlisle, whose little thumbnail sketches are exceedingly good.

### GLASGOW.

THEATRE ROYAL.—M. D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton.—For the third week of the amateur season the theatre is in the possession of the Glasgow Grand Opera Society, and under the able direction of Mr. E. C. Hedmont they are giving excellent performances of "Rustic Chivalry," "Pagliacci," and "Il Trovatore."

KING'S.—M. D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—Mr. Robert Courtneidge is giving us Miss Iris Hoey and a clever company here in "Clothes and the Woman," and "Me and My Diary," two most enjoyable plays. In the latter, Mrs. Asquith's diary is amusingly hit off, and Miss Hoey's acting in the part of the dowdy frump, who transforms herself into a gay butterfly in "Clothes and the Woman," is exceedingly clever.

ALHAMBRA, LTD.—M. D.s, Sir Alfred Butt and Mr. R. H. Gillespie; G. M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—That clever actor, Maurice Moscovitch, is on a return visit, appearing this time in a powerful little play, "The Link." George Mozart gives his amusing portrayal of varied types of humanity, with the assistance of Florrie Groves, Ambrose Rice, and Fred Mozart. Messrs. Frederick Blaney and Foster Richardson, formerly with the Beecham Opera Company, contribute some excellent items. Dorothy Lena, Three Daring Reos and Dolly Victoria and

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. Henry L. Bell; M. D., Mr. Henry Farmer.—A capital variety company is headed by that clever comedian Herbert Clifton, in travesties of the weaker sex; Jack Bent, the rotund one, is most entertaining; while Agnes Croxton, the famous soprano, is received with the greatest enthusiasm. Others here are Finlay Dun, a comedy pianist; Rupert Cingalese and his Flunkeys, assisted by Miss Anna Grey at the piano; and Yamamoto; Koyoshi, Japanese equilibrists; and Milo, the query of queries.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. L. Lewis.—An excellent attraction is provided here in "'Kiki," a musical version of the well-known play, "The Glad Eye."

METROPOLE, LTD.—M. D., Mr. Arthur Jefferson; R. M., Mr. John Walker.—The musical burlesque, "The Red Heads," is being presented here this week. A powerful cast includes Charles Allison and Eva Dennis, operatic vocalists; Reginald Jecks, baritone; A. G. Spry, comedian; and Ethel Hall, comedienne.

PAVILION, LTD.—M., Mr. John Kirkpatrick; Mus. D., Mr. Ian Morgan.—The successful play, "The Speckled Band," is the attraction here this week.

OLYMPIA.—M., Mr. David Bowie; Mus. D., Mr. John Henderson.—A strong variety programme includes Pop Carson, the popular male impersonator; Hayes and Austin, comedy artists, in "Sticken 'Em Up"; Begbie Davison, tenor vocalist; A. B. Waldon, presenting Three Scotch Worthies, in song and story, entitled "Memories of Rabbie Burns"; Neil Melvin, comedian; Neil Sidney, comedy talking conjuror; and James Houston and company, in Scotch comedy sketch, entitled "The Flittin'."

### LEEDS.

GRAND.—P., The Theatre and Opera House Co. (Leeds), Ltd.; R. M., Mr. Wynn Miller; Mus. D., Mr. R. W. Watt.—"The Lady of the Rose," presented by a George Edwardes' company, pays its initial visit here. The piece is admirably staged and the cast excellent, particularly Herbert Langley in the part of Colonel Belover, Edith Cecil (Mariana), Noel Leyland (Colonel Adrian), Tom A. Shale (Baron Sprotti), and John Hagan (Sultangi), whilst Doris Dean proves herself a most capable dancer.

ROYAL.—M. D., Mr. Francis Laidler; R. M., Mr. Jos. Rindle; Mus. D., Mr. Thomas Coomer.—Miss Sydney Fairbrother and Mr. Dennis Neilson-Terry provide a strong attraction here in that delightful comedy, "The Young Person in Pink." Miss Fairbrother, in her original creation of Mrs. Badger, had an excellent reception, being ably supported by Dennis Neilson-Terry as Lord Stevenage

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Jos. Nelson; Mus. D., Mr. Sam Ambler.—A sparkling revue, "Rockets," presented by Harry Day's company, provides most humorous entertainment, for which the following are chiefly responsible: Ernest Sefton, a comedian with a hustle; Nellie Turner, Cyril Dunn, Charles Berkeley, and Evelyn and Hylda Kirkley.

HIPPODROME. — P., The Variety Theatre Controlling Co.; R. M., Mr. Bertram J. Brown; Mus. D., Mr. Herbert W. Lister.—The major portion of the programme here is provided by Payne's "Wedding Bell(e)s," with a warm local favourite comedian, Gilbert Payne, working as hard as ever, always in the picture, well supported by a capable company. May Sherrard enhances her local reputation by her originality in style and numbers, whilst Haig Bros. and Ryan prove themselves capital entertainers. The Medini Trio, in an equilibrist act, complete an entertaining bill.

QUEEN'S.—M. D., Mr. R. Woodthorp Stead; R. M., Mr. G. W. Ashton.—Tom and Kitty Major, assisted by Eva Edge and a good company, are the attraction here in an entertaining show in a five-scene fantasy.

VARIETIES.—M. D., Mr. R. Woodthorp Stead; R. M., Mr. Sam Jones.—Alfred Jepson, in light comedy, tops the bill here, supported by Christopher Columbus, Freddie Frome and Lady, The Three Its, Jack Patterson, De Malbo, and Nancy Neild.

### LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien H. Wilson.—Matheson Lang's company are this week presenting "Carnival," a bright and interesting show, which, on Monday evening, afforded great satisfaction. Miss Margot Drake gave a charming portrayal of Simonetta, Mr. George Skillan handled the part of Silvio Steno in admirable manner, an effective rendering of Count Andrea came from Mr. Henry C. Hewitt, and other good helpers were L. Neilson-Clare (Lelio), Blanka Stewart (Ottavia), and Rosemary Hersee (Camila).

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—The enterprising Mr. W. W. Kelly is affording his patrons a first glance at "The Eleventh Commandment," which is being presented by Miss Viola Tree and company, under the direction of Mr. Harold V. Neilson. The play, which is splendidly staged in most complete manner, afforded much interest to a large audience on Monday evening. Miss Tree, in the part of Ruth Carleon, acted with considerable charm and grace, making a profound impression. Mr. Martin Sands played admirably as Sir Noel, Miss Helenor Bevan pleasingly enacted Marion Barchester, and Mr. Guy Leigh-Pemberton was a strong Robert Ransome. Other supporters included Frank Esmond (John Lynton), Helen Graeme (Lady Barchester), Clifford Marqnand (James Mountford), and Anatole James (Norman Barchester).

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; M. D., Mr. A. S. Pigott; A. M., Miss Carpenter.—"Typhoon," presented by the resident company, continues to earn much patronage.

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners; Mus. D., Mr. Dan Godfrey, junr.—Heading a capital bill is Ella Retford, who, on Monday evening, was given a most cordial rewelcome, and pleased greatly with her new numbers; Fortunello and Cirillino had an amusing sketch, "Come Here, You Young Rascal"; Howard Rogers caused much laughter with his "Retirement of P.C. Hoppitt"; Corner's "Symphonia" Ensemble pleased as well as ever; Tom D. Newell, assisted by Miss Francesca Gordon and Mr. Harold Dayne, afforded keen enjoyment with "East End Episodes"; and contributions also came from the Three Neelos, with a comedy gymnastic novelty, and C. W. Woltard, comedian.

OLYMPIA.—P., Moss' Empires, Ltd.; L. & M., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—Here we are having a return visit of "Bran Pie," an excellent revue, in which prominently figure the Two Bobs, Odette Myrtil, and Rebla, other supporters including Bay Russell, Josephine Ellis, and Stella Swinhoe.

HIPPODROME.—M. D., Mr. Charles Gulliver; L. & M., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—Capital programmes continue to be given here, the current one including the names of Nixon Grey, with his latest hits; Muriel George and Ernest Butcher, whose selections of old folk songs and comedy duets are a treat; "Jerry & Co.," with their funny antics as carpenters; Gene Gerrard, comedian; George Pickett and company, including Dorothy Wilmer, with a smart one-act farce, "The Early Bird"; George Lee, comedian; and Marie and Brown, in speciality act.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchins; Mus. D., Mr. Arthur Workman.—The Anglo-Scottish Revue Company are presenting "What a Night!" a smart corcoction in six scenes. Included in the company are Kemp and Freeman, Maisie O'Connor, Alec Harland, Jack Vincent, Lily Jordon, Olive Kilgour, Lottie Jordon, and Elsie Doree; while the Monti troupe of dancers are a feature.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—The attraction is Mr. J. Edward Bleriot's "Buzz Along" revue, which is of a most diverting character. Among the leaders are Sid Dooley and Alf Passmore (Dame), both of whom cause endless fun, while supporters include Wee Toss and Bonnie Betty, Bob Barlow, Nat Roberts, Eileen Storm, and Claude Derwent. A pretty feature consists of transformation and fairy fountains, in which artists pose.

### MANCHESTER.

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; M. C., Mr. Chas. W. Chambers.—Messrs. Macdonald and Young have an unfailing attraction here in "Peg o' My Heart," which played to a good house on Monday. The lightness and sentiment of the comedy were well brought out by a capable company, with Miss Ida Rosalie very charming as Peg, Mr. Richard Williams capital as Jerry, and Miss Ena Douglas and Miss Kathleen Christopher prominently good in the rôles of Mrs. Chichester and Ethel respectively.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall.—The D'Oyly Carte Opera Company opened their third week here with a fine performance of "Ruddigore" on Monday, and the same opera was repeated on Tuesday, again with success. staging of various well-known favourites. The remainder of the week will see the with a first production of the season of "Pirates of Penzance," preceded by "Trial by Jury." The popularity of the company and the operas continues great.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; M. C., Mr. Dick Hardwick.—George French, the popular comedian, tops a good bill here; also featured are the Abbie Mitchell Quartet of harmonising vocalists, and Joe and Johnny, the Incomparables, who provide much entertainment; while other good turns are Newhouse and Merrill, in a comedy cycling act; Fisher and Lea, entertainers; Haig and Escoe, in mirth and movement; The Skating Nelsons, expert artists; and Rosie Lloyd, comedienne.

HIPPODROME.—M. D., Sir Oswald Stoll; A. M., Mr. Bertram Iles.—The "Beau Brummel" of vaudeville, George Lashwood, renews acquaintance with his numerous admirers here in a series of taking numbers; Alan Brooks appears successfully in an American dramalet, "Dollars and Sense," written by himself; The Huxter Brothers score their usual hit in their athletic act; Hilda Nelson presents "Gems of Melody," with Patricia Rossborough, pianiste, and Peter Muscant, 'cellist; Eric Barber and Co. have a capital comedy sketch, "The Village Dramatic Society," which is a strong entertainer; and Mott and Kilroy, the nautical comedians.

PALACE.—M. D., Mr. Alan Young; M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. T. Wrathmall.—The popular couple, Dorothy Ward and Shaun Glenville, share the prime honours of the bill here this week, and each is accorded an enthusiastic reception; another decided draw is G. S. Melvin, whose comedy is much enjoyed, and The Versatile Three prove themselves ideal society entertainers, while other clever and varied contributions are made by Marjorie Fulton, comedienne and dancer; Olga Morselli, the brilliant young violinist; and The Four Kadex, in a sensational aerial novelty.

OSBORNE THEATRE — P., Messrs. Broadhead and Son; A. M., Mr. Robert Sharples; M. C., Mr. Robt. Peel.—Mr. Oswald Cray presents a sensational drama here, "The Mormon and His Wives," depicting aspects of the white slave traffic, and the play is admirably presented by a long cast, including a number of Indians. The staging is elaborate and picturesque.

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# IN THE SUBURBS.

### "DOPE."

Melodrama, in Five Scenes, by Frank Price. Presented for the First Time in London on Monday, May 1, at the Theatre Royal, Stratford.

Lieut. Bruce Allenby, R.N. — Mr. Victor Gammon
Dr. Roy Cartwright — Mr. Rhys Meredith
Mr. John Lang ..... Mr. Dan Mining
Jim Carpenter .. Mr. James MacIntosh
Tim Bailey ..... Mr. W. H. Irving
Wung Lung ..... Mr. Arrack Sawmy
Ruang Sen ..... Mr. Howard Brandon
Lady Seymour .. Miss Alvinia Mining
Clarice Valery .. Miss Quiller Valerie
Fanny Maggs .. Miss Gertrude Vickers
Mai Koi ..... Miss Edna Phillips
Doreen Seymour .... Miss Dot Stephens

This play has had a long and successful provincial run, so that a visit to London has been left till late in the tour. A leading character in the play is Chang Lang, alias John Lang, a Chinese concerned in the dope traffic, and one of the most sensationally effective scenes is that in which he decoys to his opium den a young girl, Doreen Seymour. In this thrilling scene sensation follows sensation, a doctor who is in league with the Chinaman, but offends him, being seized and strangled in Chinese fashion. However, the girl is eventually rescued by her lover, a young naval officer, and Chang Lang gets his deserts, being shot dead.

Miss Dot Stephens as the innocent young girl sustains the part with amusing naivete, and also shows herself possessed of true dramatic powers in the sensational scenes. Mr. Victor Gammon plays admirably as Lieut. Bruce Allenby, whilst Mr. Rhys Meredith gives a forcible representation of Dr. Roy Cartwright. Mr. Dan Mining presents a carefully studied character sketch of the Chinese dope dealer, Chang Lang, and Mr. James MacIntosh gives a pathetic embodiment of a dope victim. Miss Alvinia Mining is well cast as Doreen's mother, Lady Seymour, while Miss Quiller Valerie in the difficult rôle of Clarice Valery, a dope fiend, acquits herself with distinction. Mr. W. H. Irving as Tim Bailey, demobilised, and Miss Gertrude Vickers as Fanny Maggs provide some good comedy business.

### "THE CHAPERON."
**At Wimbledon.**

Farcical Comedy by Jocelyn Brandon and Frederick Arthur.

The Provincial Enterprises, Ltd., is sending out on tour this clever and amusing farce from the Strand Theatre, and the initial performance was given on Monday night at the Wimbledon Theatre. The company supporting that always excellent comedian, Mr. Herbert Darnley, is a very capable and efficient one, and there would appear little doubt but that the contemplated tour will meet with a large and well merited measure of success. The comedy was well received, the laughter was loud and continuous, and at the conclusion Mr. Darnley, in a neat little speech, asked the audience to forgive any little blemishes as it was the first night, and everyone of his capital little company was a bit nervous, and he thanked his listeners for their kind appreciation. Mr. Darnley was, of course, jovial and merry in spite of the worrying time experienced by Mr. Pottinger. Miss Winifred Rena was very sweet to look upon as Rosa, and acted equally charmingly. Mr. Ireland Wood was mirth-provoking as Hilary Chester, otherwise "Mr. Jones"; Mr Walter Kenion was a bluff and breezy old admiral, Mr. L. Franks as the restaurant proprietor, Kominski, was amusing; and Mr. Cavanagh and Mr. James in smaller parts were quite efficient. Miss Fanny Wallace was screamingly funny in the low comedy character of Janet Maxwell, while Miss Wyn Blundell was a handsome and dignified Mrs. Pottinger, and Miss Mova McCarthy an engaging Doris Mayne. Miss Babs Darnley was the smart maid Curtis, Mr. Fred Dean was amusing as Alfonse, the waiter. The piece was well produced by Mr Herbert Darnley, under whose sole direction the company is appearing.

### "THE QUAKER GIRL"
**At Watford Palace Theatre.**

It is seven years ago since this delightful musical comedy was seen at Watford, and on Monday evening a large and enthusiastic house gave the show an exceedingly cordial reception. Messrs. Shaw and Co., who are responsible for the production, have secured as principals artists of a high standard of excellence. Miss Ivy Luck captivates everyone with her charming impersonation of Prudence. She sings very sweetly, and is extremely graceful in a rôle that suits her admirably. Mr. Louis Wigley as Tony Chute has plenty of opportunity, of which he takes the fullest advantage, keeping the audience in roars of laughter. His duet with Miss Luck, "Take a Step," followed by their clever dance, quite took the house by storm. The performance of Miss Jennie Richards as Mme. Blum is one of the outstanding features of the evening. Mr. George Lawrence is capital as Captain Charters, and renders his songs with fine effect. As Jeremiah, Mr. Cyril Price Evans is highly amusing, while Mr. T. Noel Hardy as the Chief of Police, with the stiff leg, scores with his amusing detective stunts. Mr. Stanley Kirk as Prince Carlo was recalled several times for his splendid rendering of "Come to the Bell," and "Couleur de Rose." Miss Maud Denny is a vivacious and dainty Phœbe, and Miss B. O'Connor sings and acts delightfully as Princess Mathilde. The rôle of Toinette has a smart young representative in Miss Ruth Lotingal. An excellent impression is created by Mr. Walter Barry and Miss Katie Chancellor in their faithful impersonation of a Quaker and Quakeress. The production is carefully staged and the chorus well balanced. Mr. Henry Myer conducts the augmented orchestra.


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# THE REALM OF MUSIC.

## CONCERTS OF THE WEEK.

### QUEEN'S HALL SYMPHONY CONCERT.

Queen's Hall symphony concerts, now in their twenty-sixth season, conducted by Sir Henry J. Wood, are always interesting. Probably no conductor has quite such a repertoire, and the collaboration with Mr. Robert Newman as manager of these orchestral concerts is of the happiest character.

On Saturday afternoon the last programme of this season opened with the now famous Trumpet Voluntary of Purcell, more recently popularised by revival at Princess Mary's wedding, and scored for trumpets, trombones, kettle-drums and organ, very effectively played, with Mr. Fredk. B. Kiddle at the great organ.

Purists may object to arranging Bach, but Sir Henry Wood has been exceedingly happy in orchestrating the works of this mighty master of the keyboard, and Orchestral Suite (No. 6) is full of the most delicate atmospheric effect, reverent treatment, yet losing nothing of the decided clean-cut beauty obtainable by keyboard instruments. The suite should become both popular and a useful medium for interesting the general public in the glories of the severely classic compositions of Bach. The fine playing of the orchestra produced the greatest enthusiasm in Symphony No. 2, E minor (op. 27), by Rachmaninov, in which the composer roves freely about in varying mood, using whatsoever orchestral medium his fancy wills, but never escaping any programmed aspect. The whole effect is both interesting and pleasing, despite the length of the work, even when cuts are made, and is full of romantic imagination.

The appearance of Lamond, and the fine performance of Concerto No. 5 in E flat, proved most popular, and the absolute stillness of the house, until the eminent pianist rose to make his bow, was clear testimony to the spell the great work wove. Both soloist and conductor received an ovation, and the fine Chappell Grand did credit to British craftsmanship, with its velvet, rich tone, yet brilliant qualities.

An all too brief encore was played, in the appreciation of which the popular conductor joined most heartily, and after a particularly enjoyable performance of "Till Eulenspiegel's Merry Pranks," so familiar to lovers of Strauss, conductor and orchestra had to acknowledge the prolonged applause. The time passes all too quickly at such concerts.

### EDITH GIBBS' STUDENTS' CONCERT.

An unsually bright concert was given by Miss Edith Gibbs' Singing and Dramatic Students at the Steinway Hall, under the distinguished patronage of the Spanish Ambassador, Señor Don Alphonso Merry Del Val, in aid of the Crusade of Rescue for Destitute Children. Mrs. Searle is the possessor of a charming voice, and showed marked distinction of style in her rendering of the "Lament of Isis," by Granville Bantock. Mrs. Diprose's rare beauty of expression and vocal power were admirably displayed in "Arise, O Sun!" by Maude Craske Day. A youthful, dainty little lady, Miss Alice Sparkes, charmed with her sweet tones and clear enunciation. Miss Isabel Alison showed remarkable versatility by first giving a thrilling rendering of the recitation, "The Timbalier's Bride" (music by Saint Saens), and later, in the second part of the programme, a song with dance. Two songs, "Lend Me Your Aid" (Gounod), and "Mary," were sung with excellent effect by Mr. William Misson. Mr. Horace Diprose gives promise of becoming a popular young tenor, the fine quality of his voice being especially noticeable in "Soul o' Mine." Mr. Kenneth Gould gave an expressive rendering of Gounod's "Dio Possente Dio D'Amour." He possesses a full, resonant bass. Miss Rita Cowan and Miss Olive Edwards pleased the audience very much with rendered songs. Miss Edith Gibbs received warm congratulations on the success of the concert. Miss Margaret Bannerman, late of the Gaiety Theatre, kindly assisted with two of her charming songs.

### A BEETHOVEN FESTIVAL.

The London String Quartet opened another Beethoven Festival on Monday evening, the 24th ult., at Æolian Hall. This is their tenth time—in London, Edinburgh, Leeds, and abroad in America, Norway, and Sweden—of playing all the seventeen quartets in chronological order. They had a very appreciative, if not an overflowing audience. Evidently quartet recitals six days in succession are still too much of a good thing except for the ultra-musical minority.

Mr. James Levey and his colleagues (Messrs. Thomas Petre, H. Waldo Warner, and C. Warwick-Evans) were in excellent form on Monday. Their ensemble was never yet quite so perfect, and their playing has gained in polish and variety of tone and expression as well. And withal they still retain the fresh outlook on the music that has always made their work so delightful. The opening allegro of the F major seemed an expression of the joyous Spring that should have been in evidence in the weather outside, and the Scherzo was infectiously gay. The slow movement, too, was beautifully played. The other quartets in the programme were the G major and D major, which, with the F major, were all written in the same year, 1800.

### SOUTH LONDON OPERA SOCIETY.

The Surrey Masonic Hall was packed with a large and enthusiastic audience on Tuesday evening last, when Gilbert and Sullivan's opera, "Utopia, Limited," was performed by this well-known operatic society. A successful and enjoyable performance of the opera was given; the chorus was exceptionally good, and the orchestra, under the conductorship of Mr. Leonard C. Venables, was well balanced. Of the principals Miss Louie White was very charming as Princess Zara, Miss Eileen Judge and Miss Ethel Holland as the younger Princesses were admirable and fully deserved the encore awarded to their duet. "Although of Native Maids the Cream," Miss Maud Walgrave was well cast as Lady Sophy, but was unfortunate in forgetting her lines in the song, "Bold-faced Stranger." Mr. W. G. Street was humorous and imposing as the King; the Scapio and Phantis of Messrs. Bryant and Kennedy, with their duet and dance, rendered an encore necessary before the piece could proceed. Mr. Don Osborne as Captain Fitzbattleaxe was a great favourite, and was deservedly encored for his singing of "A Tenor Can't Do Himself Justice." Mr Arthur Baddell was equally successful as Mr. Goldbury. Messrs. Babbe, Ellis, Harris, and Ockenden were the remaining "Flowers of Progress," and materially helped to the success of the evening. The opera was produced under the direction of Mr. E. W. Judge.

### TRINITY COLLEGE OF MUSIC

#### London Centre.

At the Wigmore Hall on Wednesday last, the annual presentation of prizes and certificates, was made by the Viscountess Burnham. Dr. John Warriner (chairman of the London Centre) presided, supported by Sir Frederick Bridge, C.V.O., Mus.D., and other well-known men in the musical world.

The chairman, in pointing out the great success they had obtained, said one of the pleasing features was the number of medals and certificates gained by young students for the theory of music.

Sir Frederick Bridge made an amusing speech, illustrated with some neat little anecdotes. They started 50 years ago. They were the originators. Others had copied them. The others were as good as they were, but they were as good as the others. They sent examiners to different parts of the world. The total number examined was 50,000. In London alone recently 700 were examined. A large sum of money was being spent to make the outside of Trinity College beautiful. The key-note of his advice to students was diligence, next cheerfulness, and, above all, don't grumble. In proposing a vote of thanks to the Viscountess, he pointed out the keen interest which her Ladyship took in educational matters.

Viscountess Burnham, in acknowledging and expressing her thanks for the beautiful bouquet, said that music had not only an elevating value, but in these days of turmoil and worry, its soothing effect could not be over-estimated.

Mr. T. Lester-Jones (secretary) read a brief report. Whatever fees were paid by students, they must remember they were under an obligation to their conscientious and painstaking teachers.

Musical selections preceded the presentation. Pianoforte solos, violoncello, three songs, and violin solo, by silver and bronze medallists, all being splendidly rendered.

The hall was crowded with members, parents, and friends.

### ELWES FUND CONCERT.

One hundred well-known musicians have kindly consented to act as programme sellers at the concert which Mr. Victor Beigel is organising on the 24th inst. at the Albert Hall in aid of the Gervase Elwes Memorial Fund for Musicians and Musical Societies.

In addition to the Eugere Orchestra and the choristers from Westminster Cathedral, under Dr. Terry, Miss Louise Dale (who is also kindly organising the programme sellers), Mme. Kirkby Lunn, Mr. Ben Davies, and Mr. Robert Radford are generously giving their services. Mr F. B. Kiddle is kindly acting as accompanist.

Tickets will be on sale at the Albert Hall and the usual agents at the end of this week.

### LONDON MUSICAL FESTIVAL.

#### Prize Winners.

The following is a list of Shield prize winners in the competitions which were held recently at the Central Hall, Westminster:—

The Daily Telegraph Choral Championship, open to all choirs of not more than 50 voices from any part of the United Kingdom:—First prize, a handsome challenge shield, value 60 guineas, given by the proprietors of the "Daily Telegraph." Winner, the Portsmouth Clef Cluo. Conductor, Mr Thomas Plater.

Ladies' choirs, of not more than 40 voices. Prize, a 25 guinea Challenge Shield, presented by the late Sir Archibald Dawnay. Winner, Bedford Ladies' Choir. Conductor, Mr Percy Burke.

The Huntley Challenge Shield, for men's choirs, not more than 25 voices. Prize presented by the Musical Council and friends as a perpetual memorial to the late Dr. G. F. Huntley (vice-president and chairman of the Musical Council). Winner, the Medboro' and Swinton Railwaymen's Choir. Conductor, Mr. Arthur Butler.

H.R.H. the Princess Mary Challenge Standard, for choirs of Girl Guides, not exceeding 25 voices. Prize, the Princess Mary's "Standard," presented by the proprietors of "The Daily Mirror." Winner, Brixton Rangers Girl Guides. Conductor, Miss M. Cable.

Church choirs (men and boys) of not more than 40 voices. Prize, a silver Challenge Cup, given by the Hon. Richard Strutt. Winner, St. Barnabas Finchley. Conductor, Dr. Cecil Hazelhurst.

The Musicians' Company Competition for church and chapel choirs of not more than 40 mixed voices. Prize, a Challenge Shield, given by the Worshipful Company of Musicians. Winner, Streatham Congregational Church choir. Conductor, Mr. Frederick C. Raggis.

The Sir Henry Kimber open competition for choirs of not more than 30 equal voices, under 18. Prize, a handsome Challenge Shield, presented by Sir Henry Kimber, Bart. Winner, Dame Alice Owen's School, Islington. Conductor, Miss Kate Babb.

The London Schools' Shield Competition, for public elementary school choirs of not more than 55 boys. Prize, a Challenge Shield, presented by Sir William Lancaster, J.P., to be held by the prize winners for one year. Winner, Kilmorie-road School, Forest Hill. Conductor, Mr. Oliver Roberts.

The London Schools' Shield Competition for elementary school choirs of not more than 52 girls. Prize, a Challenge Shield, presented by Sir Henry Kimber, Bart., to be held by the prize winners for one year. Winner, Hague-street School, Bethnal Green. Conductor, Miss E. Willis.

The London Shield Competition for choirs from girls' clubs from any district. Not more than 30 voices. Prize, a Challenge Shield, presented by the Musical Council, to be held by the prize winners for one year. Winner, Jessop-road Club. Conductor, Miss Effie Walter.

### Speech in Public and Private Life.

Miss Eva Hay Howe gave a lecture recital on Thursday at Steinway Hall illustrating the value of a clear enunciation, breath control, expression, mental and orational organisation and success, and a cure for nervousness. In illustration she gave Shakespeare's sonnet XXIX., "The Precise Sailor," "An Old Dutch Picture," "Time, You Old Gipsy," "When You Are Old," and "Making a Musical Instrument," which thus embraced excerpts from the Bard, Longfellow, Yeats, and Browning. On May 4 "Folk Tales from Many Lands" will be similarly expounded.

### Mountain Ash Choir.

Mr. Edwin M. Briggs has been appointed the business representative of the famous Montain Ash Choir, who were recently commanded to give their concert at Windsor Castle before their Majesties the King and Queen. In response to numerous requests, special concerts will be given at the Queen's Hall, London, and an extensive tour of the provinces is to be undertaken.

## CONCERT PARTIES ON TOUR.

ARCADIANS, THE.—May 1, His Majesty's, Barrow; 8, Pavilion, Jesmond.
ARCADY.—May 1, Hippo., Ashford.
BUBBLES.—May 1, Pal., Pembroke Dock.
BUSYBODIES, THE.—May 1, T.H., Dunmow.
CHARADE.—May 8, Lyric, Hull.
CIGARETTES, THE.—May 1, Arcadian Pav., Leeds.
CRITERIONS, THE.—May 1, Rusholme Pav., Manchester.
FANCY FAIR.—May 1, Hippo., Newcastle.
FARCE.—May 1, Clarence Pier, Southsea.
FOOTLIGHT FROLICS. — May 8, T.R., Barnsley.
FRILLS AND FLOUNCES.—May 1, Mem. Hall, Bowness-on-Windermere; 8, Pav., Seaforth.
GIPSIES.—May 1, Sun Pav., Kingston.
HAZELS.—May 1, Playhouse, Dorking.
HOBBIES.—May 1, Avenue, Morpeth.
IDEALS, THE.—May 1, Leas Pav., Folkestone; 8, Bohemia, Broadstairs.
JAKE-A-LOO.—May 1, Tunbridge Wells; 8, Hip., Ashford.
JOVIAL JOLLIES. — May 1, Gaiety, Houghton-le-Spring.
JOY.—May 1, Picture House, Cirencester.
LEADSWINGERS, THE.—May 1, Oxford, Barton-on-Humber.
LIVE WIRES, THE. — May 1, Hippo., Biggleswade.
MASKS AND FACES. — May 1, South Parade Pier, Southsea.
MISCHIEF-MAKERS, THE.—May 1, Playhouse, Fakenham.
NEW CADETS.—May 1, Harrogate.
NOVELTY.—May 1, Boro Green.
OPTIMISTS, THE. — May 1, Pier, New Brighton.
PEACHES.—May 8, United Services Hall, Letchworth.
PLAYMAKERS, THE.—May 1, Bohemia, Broadstairs; 8, Pav., Stroud.
POPPIES, THE.—May 1, Roath Park, Cardiff.
QUAINTESQUES, THE.—May 1, Royal Kinema, Cleethorpes.
QUIXOTES, THE. — May 1, Pier, Plymouth.
RAMBLERS, THE.—May 1, Pier, Hastings.
RHAPSODIES.—May 1, Pav., Stroud.
ROYAL VAUDEVILLIANS, THE.—May 1, Letchworth.
SEVEN NOBODIES, THE.—May 1, Hippo., Wrexham.
SUMMITS, THE.—May 1, Assem. Rooms, Chester.
SUPREMACY.—May 1, Pav., Halifax.
VAGABONDS, THE.—May 1, Olympian Gdns., Rock Ferry.
VARIETY.—May 1, Pier Pav., Skegness.
VESTAS, THE.—May 1, Colwyn Bay.
WIG-WAGS, THE.—May 1, Town Hall, Maidenhead.
XL'S, THE.—May 1, Pav., Newbury.


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To Concert Parties and others.

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The Council do not bind themselves to accept the highest or any tender.

ARTHUR BARKER,
Clerk to the Council.
Council Offices, Whitley Bay.
April 25, 1922.

TO SEASIDE AND PROVINCIAL CONCERT PROMOTORS.

THE MILGROM CONCERT PARTY,

Which appeared at the London Queen's Hall on Easter Monday with such great success, are open to accept engagements on percentage for week ends, Thursdays to Sundays preferred.

The Party contains a first-class RUSSIAN BALALAIKA ORCHESTRA and RUSSIAN DANCERS, also ENGLISH VOCALISTS and HUMORISTS of marked ability.

The *Daily Telegraph* Tuesday, April 18:—"A special feature of the Easter Monday evening concert at the Queen's Hall was the appearance of the Russian Balalaika Orchestra. It was good to hear them play this refreshing music with such skill, taste and authority, etc., etc. The Russian Cossack dances were performed with characteristic animation, etc., etc."

Advertiser will consider any favourable place (seaside or Inland) where money can be taken on percentage or any other terms suggested by promotors. This is a first-rate Concert Party (not costume), and suitable for the best Theatres and Concert Halls.

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### CHISWICK OPERATIC SOCIETY.

The Chiswick Operatic Society, when they put on that picturesque and romantic light opera "The Rebel Maid" at the King's Hall, Covent Garden, last week, decidedly embarked upon their magnum opus. Let us hasten to say that their most sanguine hopes were realised. Most of the features would have done credit to a professional show. Even the dances, so often the bête noire of the amateur society, were performed with reasonable spontaneity, and the chorus sang with fine volume of tone. What was, perhaps, equally important, they had a splendid Lady Mary in the shape of Miss Helen Greig, who did full justice to the exacting vocal and histrionic requirement of the part. Mr. William Hill made a virile Derek and sang his songs well, although he sometimes dropped his speaking voice to the verge of inaudibility, whilst the humours of Septimus (fra' Yorkshire) and Solomon were skilfully exploited by Messrs. A. Duncan McMoran and Herbert Ellory respectively. The experienced Mr. Leonard B. Wright played the part of the rascally Sir Stephen for all it was worth—almost more than it was worth—and he was ably aided and abetted in his villainies by Mr. Chris Carr as Captain Percy, who was, however, fonder of looking at the audience than at his vis-à-vis. Among the remainder of the long cast a word must be reserved for Miss Sybil de G. Elsee's spirited embodiment of the pert Abigail, whilst it should be added that Mr. Arthur C. Chapman was responsible for the excellent production.


ENTERTAINERS' WANTS.

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What do you Want? (Jam on it).
Fred Curran's Latest Chorus.

Bobbed-hair Babies Ball.
A sure Fire Comedy Riot.

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### Arcady.

Well up to the Gane and Morley standard of artistic production, "Arcady" was the attraction at the Paddock Gardens Pavilion, Guildford, last week. The artists included Gertrude Cass, a pleasing soprano singer; Daisy Lovell, clever with precocious comedy and toe dances; Edward Wemyss, who sings popular baritone songs in good style; Peggy Dane, a particularly gifted comedy girl; Jessie Atwell, whose solo work at the piano was a feature of the show; Billy Melbourne, who scored with light comedy; and George Ricarde, a distinctive comedian, always in the picture with clever fooling.

Mr. Henri de Mond will present a resident concert party at the King's Cinema, Skegness, during the summer months, commencing at Whitsun. Among the artists engaged are Miss Kneller, Miss Metcalf, Miss Mina Dorina, Mr. Harry Ashton, Mr. Henry McCall, Mr. Bert Lawrie, and Mr. Billy Andrews. The cast is certainly good, and the venture should prove a successful one.

The Gay Gondoliers, which includes Miss Edyth Bryce, soprano; Miss Phyllis Joynson, pianist-entertainer; Miss Gladys Wells, comedienne; Mr. George Robins, comedian and producer; Mr. Harry Stuart, banjoist; Mr. Cyril Stanley, light comedian and dancer; and Mr. Harry Collins, the well-known tenor, has been going strong throughout their present winter tour. This company, originally founded in 1904, is, like "Charley's Aunt," still running, and its popularity is in no way on the wane.


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## MRS. ARIA WRITES

**About Fashions On and Off the Stage, and of Many Other Matters.**

THERE is a measure of excuse for the highbrow who asserted that some of the best reading in the daily Press can be found in its Advertisement pages. Assuredly those with that least sense of humour, which is a failing accredited to nine-tenths of the population, will smile at this, correctly transcribed from contemporary columns:—

*Unfurnished rooms, preferably near Elephant, required, by a surgeon.*

What courage might be needed by operator and victim should the desired become the attained! I turn from such crushing circumstance to a more joyous whilst thinking of the fun in "Tons of Money" proceeding to justify its title at the Shaftesbury Theatre, where Yvonne Arnaud's gowns are amongst attractions, and you can meet in the fabric that model sketched here and worn in the last act. It is of black *crêpe marocain*—already I am bored by writing and re-writing those two words—and to its further enhancement go fringes of monkey fur upon the hems of a side-tied sash and bell sleeves of grey chiffon elaborately traced with jet and fine silver. Another frock in the play boasts black Spanish lace hooped over black satin, and yet another worth the mention is largely checked with cream and cerise patterned in black.

YVONNE ARNAUD'S DRESS IN LAST ACT OF "TONS OF MONEY."

It seems a long time since I have exalted the skill of Russell and Allen, but I am told there was much excuse for such conduct at the Gregson-Mercer wedding, where bride and bridesmaids were dressed by this firm. Gown of white satin embroidered with diamonds and crystals beneath a train of silver sounds very attractive; and so, too, may be credited frocks of mauve georgette with tulle veils to match, accompanied by bouquets of lilac.

Mauve is always a colour better suited for day than evening wear; the family of hyacinth-blues is the more generally becoming, alike in artificial light as in gay sunshine, while cerise seems equally well allied to all; and this we have certainly learnt from Paris, where round bunches of Parma violets and red roses are staple objects in all the blossom baskets. Of all adorable room decorations at the moment, give me huge plants of blue hydrangea, in close company with rose-coloured tulips of the Darwin tribe, and mauve iris.

Thus surrounded, I found a most pretty invalid of my intimate acquaintance who was wearing a pale turquoise *crêpe de Chine* nightgown of Puritanical simplicity, high with long sleeves like a man's shirt and bearing a tucked front; a very agreeable change from the more popular order of extensive *décolletage*, and a *minus* quantity of sleeve.

The white rabbit skin is being patronised widely, and permitted to do evening duty as a coat, chinchilla-collared and lined with pale rose-coloured *crêpe de chine*; and I have also met it serving a wide trimming on an admirable wrap for bedroom service, which was made of lemon-yellow *charmeuse* lined with orange, proving altogether a most expensive affair, complete with shoes of orange feathers closely sewn together, while a little sprouting wing at the side gave these special *cachet*.

Every well-known actress seemed to be present at the Private View of the Royal Academy; and mostly black was the favoured wear. Ellis Jeffreys, Lady Tree, Marie Löhr, were all in black. I only glimpsed Gertrude Kingston's head, elegantly veiled, and Lilian Braithwaite's admirable black ostrich feather on the downward line, while Lady Wyndham was looking exceedingly well in broad-brimmed black hat and a black dress embroidered and cloaked in blue with chinchilla about the neck, and Lady Alexander was a vision in grey coat braided in grey, worn with a most extensively and expensively grey feathered hat.

Very few pictures of stage beauties on the walls—why? Artists perchance incline commercially.

**"The Crystal Ring."**

An extended and enlarged edition of "The Crystal Ring," a musical fairy play by Stanger Pritchard, the black-and-white artist associated with "Truth," Christmas Number, with music by Walter Seward, was produced at King Edward Hall, Finchley, on the 27th ult. The cast consisted mainly of pupils of Mrs. A. E. Ormen Sperring. The children danced charmingly, and there were many encores. The performance was for the benefit of the local hospital.

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# PREMIERES OF THE WEEK.

## "THE CARD PLAYERS."

### At the Savoy.

Play, in Three Acts, by C. Haddon Chambers, Produced at the Savoy Theatre on Wednesday, April 26.

Mr. Wilford Ashfield ..... Mr. Godfrey Tearle
Rev. Geoffery Chepstone ..... Mr. C. V. France
Mr. James Ledbury ..... Mr. B. Lyall Swete
Mr. Harry Cockburn ..... Mr. Martin Lewis
Sir Richard Paynton, Bart. ..... Mr. John Williams
Ellen ..... Miss Viola March
Miss Eileen Ashfield ..... Miss Pepita Bobadilla

It is curious that two plays on the same theme should be running at two West End theatres at the same time. Mr. A. E. W. Mason's "Running Water," and now Mr. Haddon Chambers' posthumous play "The Card Players," produced at the Savoy Theatre last Wednesday night. In each case we have a father who is the head of a gang of card-sharpers suddenly confronted by an innocent young daughter, her horrified discovery of her father's methods of earning a living, and his subsequent repentance. Here the likeness ends. If less sensational, Mr. Haddon Chambers' play is more serious, more sentimental, and truer to life. The characters have no similarity, and the subject is treated differently.

**Expedience and Conviction.**

Wilford Ashfield was a card-sharper by expedience. Ten years before the play starts, when in desperate straits, he met James Ledbury, a card-sharper by conviction, non-moral, amiable, devoted to Wilford, proud of his natural ability for "manipulating" the cards. With a third sharper, an American, Harry Cockburn, they fleece an engaging young baronet at a charming old vicarage rented by Ashfield from a still more charming and friendly old clergyman. Ashfield, we are given to understand, has had many twinges of conscience. He has determined to retire from the "game" when the young baronet has been plundered of £10,000, and proposes to clear him of the last £3,000 that same evening and thenceforth to settle down to quiet and respectability with the daughter he adores. Eileen arrives unexpectedly in the afternoon from France, and all the men, including Sir Richard Paynton and the old clergyman, prostrate themselves at her feet, and she is pretty and sweet enough to justify their infatuation. Believing the girl has gone to bed and the old clergyman is at a safe distance, the three proceed to skin their chicken; but some carelessness on their part arouses his suspicions, and Eileen and the old man are the unseen witnesses of his denunciation of the three crooks. Moreover, they realise intuitively that his accusation is true.

Cockburn, to save his chief, takes the blame entirely on his own shoulders—there is something touching in the loyalty of the other two to Ashfield—but, after an ineffectual attempt to parade his false innocence, Ashfield confesses the truth—first to the old clergyman (in a singularly well-written and beautifully-acted scene), and then to his daughter. Both receive his confession with infinite tenderness and sympathy, and there seems prospect of happiness for Ashfield and his daughter. His subsequent suicide came as a shock, though it is consistent with the man's character that he should remove any supposed impediment to Eileen's happiness as Sir Richard's wife.

**C. V. France's Triumph.**

Excellent as the acting is of each member of the cast, to Mr. C. V. France as the old clergyman goes the chief success of the evening. He makes a beautifully sincere and human figure of this admirably drawn character. It is a performance that will stand out even in Mr. France's fine record. Mr. Godfrey Tearle had a very difficult part as the card-sharper turned repentant sinner. He played it with a strong, unfaltering touch, and got our sympathy as well as our admiration. Mr. Lyall Swete got a lot of individuality into the part of Ledbury, and Mr. Martin Lewis was capital as another attractive type of crook. Miss Pepita Bobadilla was all that is fresh and charming and girlish as Eileen, and played with delicacy and feeling.

## "WINDOWS."

### At the Court.

Comedy, by John Galsworthy, Produced at the Court Theatre, Tuesday, April 25.

Geoffrey March ..... Mr. Herbert Marshall
Joan March ..... Miss Irene Rooke
Mary March ..... Miss Janet Eccles
Johnny March ..... Mr. John Howell
Cook ..... Miss Clare Greet
Mr. Bly ..... Mr. Ernest Thesiger
Faith Bly ..... Miss Mary Odette
Blunter ..... Mr. Leslie Banks
Mr. Barnabas ..... Mr. C. R. Norris

Although it cannot take its place with the best, "Windows" can certainly lay claim to be the most amusing of the Galsworthian plays. It is compounded of humour, pathos, realism in a life-like manner, though you may perhaps label the realism, cynicism or peseimism, according to your individual outlook. It is true Galsworthian; it sets before us one of the problems of life and offers no solution. The only effort at solution comes from the sensible lips of a charming, level-headed woman, who saw life through rosy glasses because she had absent-mindedly taken more liqueur brandy than was her custom. "The girl" (the source of all the trouble in the March family), she says, "only wanted to be loved." What could be more natural? Or more thoroughly upsetting in its results?

Mr. March, a literary freelance, and his son Johnny, were idealists. When their window-cleaning philosopher, Mr. Bly, told them, with a queer mixture of sentiment, pride, and resignation, the story of his pretty twenty-year old daughter Faith, they were filled with a passionate desire to make some amends to Faith for the trial that had followed the smothering of her unwanted baby, the sentence of death that had been passed upon her and the two years in prison, the result of public agitation in the matter. Reinforced by kindly, sentimental old Cook, they persuaded Mrs. March, much against her inclination, to give Faith a chance as parlourmaid. Now Faith loved flowers and bright lights and colours and crowds, and her instincts (Mr. Bly was a great believer in "following instincts") were the instincts of the "sly minx."

**"Ideals Lead Into the Soup."**

She gave Johnny the glad eye before she had been ten minutes in Mrs. March's service, and she was so pretty and pathetic that in a fortnight she had tempted him to a purple kiss. Cook saw the kiss and reported thereupon to Mrs. March, who promptly paid the minx and told her to go. Faith would have gone without any fuss, for she had acquired a secret "friend," of dubious intentions, but Johnny, the poet and sentimentalist, mounted the high horse of chivalry and planted himself outside the girl's door with a concertina, paper, pencil and books, and vowed that she should not leave her room, and he would not touch food until his mother agreed to keep the girl. As his mother warned him, "Ideals lead into the soup, and the purer the ideals the hotter the soup." Fortunately for Johnny, the appearance of the "friend," and a policeman, who was an old acquaintance and was keeping an eye on him, particularly when in the company of young girls, also Faith's contemptuous refusal of himself, kept him from worse than a mild scalding.

**A Stimulating Play.**

The humour of the play lies in its clever, attractive, stimulating dialogue. The window-cleaner, with his philosophy that life depends on the windows through which you view it, clean, dirty, plain or coloured, is excellently played by Mr. Ernest Thesiger. He is remarkably clever as Mr. Bly sober, and even better as Mr. Bly very drunk, but never lacking in self-respect. Miss Mary Odette's pathetic little minx is a fine piece of work, full of revealing touches, and Miss Irene Rooke is adorable as the delightful, level-headed Mrs. March. Mr. Herbert Marshall contents himself with being singularly sympathetic as the kindly, worried Mr. March, but we think he might deepen his conception of the part with better effect. Miss Clare Greet is admirable as the very human Cook, Mr. Leslie Banks adds to his laurels by a thumbnail sketch of an odious type of parasite, and Mr. John Howell comes through a difficult task with much credit.

## "LASS O' LAUGHTER."

### At the Queen's.

Comedy in Three Acts, by Edith Carter and Nan Marriott Watson, Presented at the Queen's Theatre, Saturday, April 29.

Mrs. Nicholson ..... Miss Jean Cadell
Davie Nicholson ..... Mr. Frank Pettingell
Sandy McDougal ..... Mr. George Desmond
Jean Stirling ..... Miss Nan Marriott Watson
Martin Cox ..... Mr. F. B. J. Sharp
Lady Ailsa Weyman ..... Miss Henrietta Watson
Charles Dennis ..... Mr. Nicholas Hannen
Hon. Ian Maxwell ..... Mr F. Perceval Clark
Richards ..... Mr. Lionel Williams
Ronald, Earl Maxwell ..... Mr. Frederic Worlock

Written by two actresses while on tour, for the sake of distraction, "Lass o' Laughter" is an excellent type of the happy, ingenuous play that makes an irresistible appeal to a large majority of playgoers. The plot may not boast originality, but it is handled with freshness and with humour. Its reception on Saturday night was enthusiastic in the extreme and should be the prelude to a long run.

Jean Stirling, the heroine, has many points in common with "Peg o' My Heart." True, Jean is Scotch and Peg was Irish, but both had the same joyous, irresponsible, lovable nature—the sort of nature that surmounts all the difficulties of life with unfailing laughter. Jean has little enough cause to laugh when we first meet her, for she is household drudge to a dour Glasgow landlady, Mrs. Nicholson, who nags her unceasingly. Her one faithful friend is Davie Nicholson, a delightful character, simple and single-hearted, played beautifully throughout by Mr. Frank Pettingell.

**From Poverty to Riches.**

As Mrs. Nicholson is on the point of turning the girl out of doors, in trots a solicitor (excellently played by Mr. F. B. J. Sharp) with the glad news that she is heiress to all the wealth of her mother's unknown father, Earl Maxwell, who had cast off his daughter and repented on his deathbed. So Jean is taken to Maxwell Towers, and all the fine folk she meets there behave charmingly to her, even when she insists on helping the butler she considers overworked, and slaps him playfully on the back. Everybody loves Jean, especially her cousin Ronald, who had inherited the title; and when Jean is discovered on an innocent visit to his bedroom in her pyjamas, Ronald, to prevent misunderstanding, boldly announces that they are engaged to be married. On the wedding-day up turns old Mrs. Nicholson, and attempts to extort money from Jean by telling her the truth, that she is not the old earl's granddaughter at all. Jean comes successfully through this, as well as through all her other troubles, for Ronald declares that he loves her for herself alone, and does not care a jot whose granddaughter she is. So all ends happily for the heroine, the only touch of pathos remaining in the figure of quiet, unselfish Davie.

**Miss Marriott Watson's Success.**

The part-authoress, Miss Nan Marriott Watson, an actress blessed with a delightful personality as well as a fine appearance, was conspicuously successful as Jean. Her Scotch accent is fascinating, and she gets the sunny nature demanded by the part without a trace of effort; her laugh is infectious, and her touches of pathos natural and affecting. Miss Jean Cadell gives one of her perfect character studies as the landlady, and Miss Henrietta Watson plays with distinction and sympathy as the charming Lady Ailsa. Mr. Nicholas Hannen in a man-about town part is quite brilliant, and Mr. Frederic Worlock as Ronald is most pleasantly manly and sincere.

Miss Nan Marriott Watson made a pleasing little speech of thanks in response to the enthusiastic calls at the conclusion of the evening.

An Olde English Fayre, under distinguished patronage, in aid of the building fund of the new homes of the Butchers' Charitable Institution at Hounslow, will be held at the King's Hall, Holborn Restaurant, on June 20, 21 and 22. The Lord Mayor, accompanied by the Lady Mayoress and Sheriffs, will open the Fayre on June 20 at 12.30 p.m.

## COVENT GARDEN OPERA SEASON.

### "La Boheme."

The British National Opera Company's season of opera in English at Covent Garden opened brilliantly on Monday night. The house was full in every part, and there were almost as many well-known people present as in the days of the cosmopolitan season. No doubt the Court mourning made a difference, but it was not apparent, except that the Royal box was empty. Princess Mary and Viscount Lascelles were, of course, unable to fulfil their promise to attend.

Mr. Percy Pitt was warmly welcomed when he appeared to take his place at the conductor's desk, and there were ovations for Miss Miriam Licette, Miss Olive Townend, Mr. Percy Heming, Mr. Powell Edwards, and others of the principal singers, who are still held in affectionate remembrance by supporters of the Beecham Company, of which organisation they were distinguished members.

"Puccini's "La Bohème" has led off a good many Covent Garden seasons of late years. Its brightness makes it a good choice. It went right joyfully on this occasion. Every point told in the gay scenes in the Bohemians' garret, and even the sentry's remark, "Here come the women with the milk," provoked a chorus of laughter in the auditorium.

Often as Miss Licette has played the part of Mimi, she has never sung it better than on Monday. Her voice sounded fresh and brilliant and her acting had a softness and a graciousness well suited to the character. Miss Townend's Musetta has not lost any of her sparkle or cauciness. She played her scene with all possible spirit and sang the waltz well.

A notable success was made by the new Rodolfo, Mr. Tudor Davies. He has a good voice—not quite free as yet, but its quality is unmistakably of the right operatic sort. He bore himself with ease, and altogether made a most promising début. Mr. Percy Heming, the Marcel, was excellent both as singer and actor, and the Colline, Mr. William Anderson, and the Schaunard, Mr. Edwards, showed themselves congenial spirits in the Bohemian scenes. Mr. Sydney Russell's neatly played Benoit and Alcindoro must not be forgotten.

The playing of the orchestra—the London Symphony, who are associated with the B.N.O.C.—was magnificent throughout the evening under Mr. Pitt, to whose experienced care was owing in large measure the success of the performance.

## SHAKESPEARE FESTIVAL.

### At the Old Vic.

Shakespeare's Birthday Festival was celebrated last week at the Old Vic in a manner befitting this London home of the National Bard. The Festival commenced on Monday, when a programme of favourite Shakespearean scenes, enacted by such old friends as Miss Sybil Thorndike, Miss Beatrice Wilson, Miss Florence Saunders, and Messrs. Acton Bond, Ernest Milton, Norman V. Norman, and Fisher White drew a large and enthusiastic audience. During the evening Mr. D. W. Griffith made a speech.

Shakespeare's great tragedy, "Hamlet," was the play for the rest of the week, and in accordance with the Old Vic's wonted custom it was given in its entirety at a special performance on Saturday afternoon. A feature of this production was the return of Mr. Russell Thorndike to enact the name-part. Mr. Thorndike's Hamlet bears testimony to this actor's fine training and ripe experience. Conceived on clear lines, it has withal a keen eye for every dramatic possibility. Mr. Reynedff Barton was the Horatio, and Mr. Rupert Harvey scored with a fine virile Laertes. Other embodiments which left pleasant memories included Mr. Wilfred Walters' strongly dramatic King Claudius, and Mr. John Garside's neat portrayal of the garrulous Polonius. Mr. Ernest Meads declaimed the First Player's lines with admirable force and effect, while Mr. Andrew Leigh saw to it that the First Gravedigger's humours were thoroughly exploited. On the distaff side was to be observed the same artistic thoroughness, both Miss Florence Buckton as Gertrude, and Miss Jane Bacon realising all the emotional opportunities of their respective parts.

**"The Tempest" in Opera Form.**

Even for the weekly opera there was Shakespeare, namely, Mr. Nicholas Gatty's musical version of "The Tempest," the play having been adapted to that end by Mr. Reginald Gatty. Portions of the original text have been retained, and considering the inherent difficulties of his task Mr. Gatty's score can be said to fulfil its purpose well. The presentation at the Old Vic on Thursday, although here and there it bore evidence of insufficient rehearsal, was highly successful, and the composer, who conducted, had a great ovation at the end. Credit is due in particular to Mr. Joseph Farrington, who, in the all-important rôle of Prospero, not only sang well but quite looked the part. Miss Winifred Kennard's Miranda was also highly satisfactory, while Mr. Sumner Austin's Caliban was distinguished by a clearness of diction which was also not so marked in certain other of the artists. Mr. James Davis made a manly Ferdinand, and used his voice well, particularly in the later stages, and the humours of Trinculo and Stephano found capable exponents in Messrs. Ewart Beech and S. Harrison respectively. Among the others deserving of mention were the Ariel of Miss Lallie Knowles, the Alonzo of Mr. Rodney Bennett, and the Sebastian of Mr. Montague Buxton. The several dances in the opera were neatly arranged by Miss Madeleine Kynaston.

**For the Vanity Bag.**

Legion is the name and number of the appointments of a lady's vanity bag, but it is doubtful if a more useful one has made its appearance than the novel little nickel box labelled "Knight's Castile," which has just come to hand from Messrs. John Knight and Sons. Compact, and provided with a water-tight lid, it contains a special-sized tablet of their reliable Castile Soap, very handy when visiting, shopping, or travelling.

## PLAY AND PAGEANT UNION.

### "No Trifling with Love."

On Thursday, Friday, and Saturday of last week, and Monday of this, the Hampstead Garden Suburb Play and Pageant Union gave London an opportunity of seeing one of the finest plays of Alfred de Musset. The performance was, of course, that of an English translation.

It may be said at once that the performance by the Hampstead society was excellent. It was simply but most effectively staged, beautifully and artistically dressed, and the acting was good throughout.

The comedy was played mainly before black curtains, with the aid of an occasional set-piece, but elaborate scenery would have done nothing to increase the great enjoyment derived from the performance. There were two sets of black curtains, one about mid-stage, the other further back, an arrangement which made it easy to denote the frequent changes of scene without any loss of time, and also enabled the action to be much more rapid and continuous than would otherwise have been the case. The stage, too, had a fairly deep apron—with a bench on either side in front of the proscenium—which the producers, Mr. Paul Jewitt and Mr. George Bishop, utilised at times in very ingenious fashion. The eighteenth century was selected as the period of the play for the purpose of the costumes.

There were several individual performances of very decided merit. Miss Isobel Lowman as the heroine, Camille, the young lady who so unwisely trifles with love, was delightful. The part is a trying one, demanding the expression of many emotions, but, except that she was too quiet and restrained, Miss Lowman came through the ordeal with flying colours. Mr. Hollis Anthony as Perdican, the young gentleman who plays the same dangerous game as Camille, had an equally difficult task, and although his performance lacked grace, he "went for" the part in no uncertain style, and fully deserved his enthusiastic reception. Miss Iris Coffin, cutting a very picturesque figure as the forbidding Dame Pluche, played the part just about as well as it could be played, and pretty Miss Marjorie Brooks made a pathetic little Rosette, the victim of Perdican's insincere love-making, whose death brings the play to such a tragic finish. The Baron, Perdican's father, was well played by Mr. Philip Jewitt, and Mr. Frank Hart was a richly humorous Master Blazius.

The comedy is one which really demands the most perfect acting, and, such being the case, the Play and Pageant Union is to be warmly congratulated on its undoubted success.

## FIFINELLA'S FASHION SHOW.

### Dress Parade and Exhibition Dancing.

Madame Fifinella introduced many enticing novelties to our notice at her Dress Parade at the Hotel Cecil last Thursday afternoon. In the first place she had combined a Thé Dansant with the March of the Mannequins, and the relaxation thus afforded prevented that headachy feeling that so often follows two hours of undiluted devotion to the solemn inspection of "le dernier cri." Not being sufficiently gifted to discourse with authority and technical detail on the lovely frocks displayed, we can only record a general impression of soft, flowing garments of pointed draperies reaching to the ground, and sometimes trailing on it, of uniform effects instead of combinations of colours. One in exquisite dove grey surmounted by a particularly enviable hat of precisely the same shade took our especial fancy, and another, for a young girl, of dead white worn with a scarlet hat and a sunshade that resembled a huge scarlet chrysanthemum, was a perfect dream of youth.

We viewed gowns embroidered in artistic designs with the tiniest beads, stockingless feet in dainty shoes (this is an innovation from Paris that is hardly likely to find converts in this climate) and large picture hats simply but artistically decorated with flowers or feathers.

The climax of the show arrived when the band struck up the "Wedding March," and down the steps into the ballroom came a wedding procession, charming fair-haired bride in cloth of silver and white lace, carrying a huge bouquet of white roses, a tiny train bearer in a frock like a blue and white frill displaying a generous portion of her adorable, dimpled, bare legs, and six pretty bridesmaids in picturesque blue frocks, with the quaintest winding ribbon arrangement in the place of sleeves, and hats of softest blue and mauve. Votes were given for the most beautiful dress, which was afterwards raffled, and curiously enough, the lucky winner was a gentleman.

Exhibition dancing was given by Mr. Michael Rinder, and Miss Maisie Curtain, and the cinema worked untiringly during most of the afternoon.

**MANCHESTER PLAYGOERS' CLUB.**

The season 1921-22 of the Manchester Playgoers' Club, which has just completed its winter session, has been highly successful and specially interesting. The general meetings for members are held at the Midland Hotel on Sunday evenings; lectures are given on subjects pertaining to the drama, and at least once a month a reading of a play, or a set of plays, is given by members.

One of the objects of the club is to give theatrical treat at Christmas-time to poor children, and for this object the members subscribe, and a variety performance given on behalf of the fund. Some thousands of poor children were taken in parties to the local pantomime last Christmas, and towards the final defraying of the cost of these visits a most excellent show was given last month in the Athenæum Hall by "The Follies," a troupe of unusually well endowed humorists, vocalists, and dancers recruited from the club, directed by Mr. Frederick Carlton. All the items in the Follies' programme were original, the work of club members, who did not spare the officers and members in their witty allusions and topical sketches. The performance of the Follies, the occasional concerts also given by the members, with the highly enjoyable readings of plays, in addition to the more serious occasions of the lectures, all combine to make the success of the Playgoers' Club, which is one of the most live institutions in Manchester to-day.

# THEATRICAL GOSSIP.

*James K. Hackett's Othello—A Barrister-Actor—"The Golden Moth's" Popularity—Repertoire at Bath.*

**A Moor for the Metropolis.**

Talking with Mr. James K. Hackett just after his striking performance of Othello at Stratford-on-Avon a few nights ago, we soon had reason for the pleasant belief that we shall see, ere long, that full and fine impersonation in London. Mr. Hackett gave only a short selection from "Othello" at the New Theatre Shakespearean performance last Friday afternoon in aid of the Old Vic. The distinguished audience at the Stratford-upon-Avon Memorial Theatre on the Hackett-Othello night was a memorable sight.

**A Brace of Shylocks.**

We should not be surprised to see Mr. Hackett play Shylock one of these days—or nights. It should be a splendid performance. In the meantime—after Harry Green, the favourite Yiddish comedian, has had a much-needed rest and medical attention—starting after he finishes with "Welcome Stranger" at the Lyric next Saturday—expect to see him (droll H. G. of "The Cherry Tree") as Shylock!

**"Come to Hecuba" Again.**

At the moment of going to press we learn that we may soon see another revival of "The Trojan Women," in which Miss Sybil Thorndike made another magnificent success at the Palace Theatre matinée on Monday, in aid of the "Old Vic" Restoration Fund. That performance drew about £475!

**Barrister-Actor.**

Four of the audience gave a special cheer to Marston Garsia when he entered as Gallipaux at the Adelphi last week. They had passed Bar examinations, for which Mr. Garsia—a B.A., Oxon, and a barrister of the Middle Temple—had coached them, and they were occupying a box to celebrate the fact.

**The Aldwych Theatre.**

Mr. A. E. Abrahams, of 25, Shaftesbury Avenue, has acquired the remainder of Mr. C. B. Cochran's lease of the Aldwych Theatre, which will be available from December 11, and offers are invited.

**Miss Viola Tree at Liverpool.**

Miss Viola Tree is appearing this week at the Shakespeare Theatre, Liverpool, whose stage she is certain to adorn, in the Royalty Theatre success "The Eleventh Commandment." It is to be piloted by Mr. H. V. Neilson, who, by the way, is responsible for the admirable Shakespearean performances which crowds enjoyed at the Shakespeare last week.

The opportunity is also afforded of seeing in other prominent parts Mr. Frank Esmond, Mr. Martin Sands, and Mr. Guy Leigh Pemberton. The interest of the engagement is still further heightened by reason of the fact that the main attraction is preceded by a short play entitled "Six and Eightpence," which is the work of Sir Herbert Tree himself.

**Repertoire at Bath.**

Miss Lena Ashwell has arranged with Mr. Arthur Carlton, the lessee of the Theatre Royal, Bath, to have a five weeks' repertoire season at this famous old home of dramatic art, commencing on Whit Monday. Miss Ashwell will produce many well-known plays and be supported by a strong company.

**"The Golden Moth."**

"The Golden Moth," at the Adelphi Theatre, will be 250 performances old next Monday evening. There are certainly no signs of this cheerful play of adventure losing any of its popularity. Recent distinguished visitors have included the Marquis of Cholmondeley, the High Commissioner of Canada, and the American Naval Attaché.

**"Mother Eve."**

The Hon Mrs. Gerald S. Montagu will be seen as Mrs. Astley in her own four-act play, "Mother Eve," to-night (Wednesday) and to-morrow at the Literary Institute, Egham. The production will be the fourth of the Egham Players' second season.

Also in the cast will be such well-known amateurs as Mr. José de Mancha (whose Mr. Pim in "Mr. Pim Passes By" caused quite a stir in local circles recently), Lt.-Col. J. E. Turner, Major G. L. Andrews, Mr. W. G. Barnaby, Mr. F. G. Young, Mrs. A. W. Bolden, Mrs. Frank Horton, and Mrs. Alec V. Gelder (whose husband is producer).

**At the Gaiety.**

One of the most clever and attractive of the Gaiety "beauty chorus" is Miss Héro de Rance, who is, like her music-of-"Jenny" sister, Haidée, no mean composer. The intermezzo in "Brown Sugar" was one of her most notable achievements.

Another clever "His Girl" tune factor is Leslie Sarony, who, as "The Era" stated last week, understudies Stanley Lupino.

**The Happy Family.**

We hear that "The Jeffersons" is the first play to visit the new County Theatre at Chelmsford, and is being staged there this week in conjunction with "The Partners." The company (headed by Mr. Wilfred Shire) visit the Margate Hippodrome next week, and after a fortnight's vacation go on to the Douglas Gaiety Theatre for a season. Many important theatres will be visited during the summer and autumn, and the long tour extends until December.

**New Plays by Robert McLaughlin.**

Mr. Robert McLaughlin, author of "Decameron Nights," adapted for Drury Lane Theatre, by Mr Boyle Lawrence, sailed on Wednesday for New York on the "Homeric" in company with Mr. Al Woods, the American producer of Mr. David Wark Griffith, the famous motion picture director. Mr. McLaughlin and Mr. Woods are hurrying back to America to be present at the first rehearsal of Mr. McLaughlin's new play, "The Pearl of Great Price," which Mr. Woods is to produce early in May.

Another new play by Mr. McLaughlin is entitled, "Fires of Spring." In this Miss Pauline Frederick, the celebrated film actress, will return to the speaking stage. Mr. Percy Burton has concluded a contract with Mr. McLaughlin for the production in England of "The Eternal Magdalene," which has enjoyed a four years' run throughout America. Still another play by the same author, entitled, "An Old Sweetheart of Mine"—an adaptation from the poems and stories of James Whitcomb Riley, Presented in New York by Mr W. A. Brady, is likely to be the next choice of an American actress, now in London, who has just finished one of the longest runs in the history of the Metropolis.

**A Worcester Stage Gathering.**

Last week a number of local playgoers met Mr. Charles Doran, who was appearing with his Shakespearean company at the Theatre Royal, Worcester, at a reception given on the stage by Mr. Carlton (lessee) and Mrs. Carlton. The members of Mr. Doran's company helped to entertain the guests with recitations and songs. Miss Edith Sharpe and Mr. Donald Woolfit recited, and Mr. Abraham Soafer sang a couple of songs in a pleasant tenor voice.

**Attractions at Oxford.**

Mr. S. C. Dorrill, managing director of the New Theatre, Oxford, has just issued his programme of engagements for the summer term. The list is an attractive one. The bookings include London's Grand Guignol plays, "The Speckled Band," "Sybil," the Birmingham Repertory Theatre Company in a series of plays, Sara Allgood and the Irish Players, the D'Oyly Carte Company with a fortnight's visit, a personal visit from Cyril Maude in "The Dippers," Charles Macdona's company in Bernard Shaw repertory, and "Quality Street," and closes with J. Bannister Howard's company in the revival of "The Belle of New York."

**"The Curate's Egg."**

The 50th performance of "The Curate's Egg" will take place at the Ambassadors Theatre on Friday. Two new numbers and a new finale to the second half of the revue, by Mr. Max Darewski, have lately been added by Mr. Nelson Keys, who is naturally delighted at the success of his initial venture into actor-management.

As Mr. Keys has promised to appear at the Newspaper Press Fund matinée, to be held on Tuesday afternoon, May 16, at Drury Lane Theatre Royal, he has arranged to cancel his usual Ambassadors Tuesday matinée that week and substitute one the day following (Wednesday), thus leaving him free to attend at Drury Lane.

**Nottingham Repertory Theatre.**

A well-deserved compliment was paid to Mrs. Edward Compton and the Compton Comedy Company, on Friday last, by the Masonic brethren of Nottingham, who paid an official visit to the Repertory Theatre to show their appreciation of this talented company's excellent productions since making Nottingham their home. The theatre was filled by the brethren, amongst whom was the Deputy Provincial Grand Master, the Rev. H. T. Hayman, with his officers.

"Trelawney of the Wells" was the play presented, and, at the fall of the curtain, Miss Viola Compton, on behalf of her mother and the company, expressed their warm appreciation and thanks for the kindness shown them,

**Arthur Gibbons and Martin Henry.**

Messrs. Arthur Gibbons and Martin Henry, who hold the sole rights in London's "Grand Guignol" plays, from the Little Theatre, London, by arrangement with Jose G. Levy, conclude their successful spring tour at Bournemouth on May 22, and their autumn tour will start at the Theatre Royal, Brighton, on July 24.

**Charles Doran at Bath Rotary Club.**

At the weekly luncheon of the Bath Rotary Club, held yesterday (Tuesday), the invited speaker was Mr. Charles Doran, the actor, who gave an address on "Shakespeare." Amongst those present were Mr Sheiford Walsh, the manager of the Theatre Royal, Bath, and Rotarians W. S. Pearce (the Palace) and H. Brice Mundy

**The King's Fund for Actors.**

At the recent meeting of the Court of King George's Pension Fund for Actors and actresses the list of annuitants was increased by the election of Miss Jennie Lee, the famous representative of Dickens's Jo, whose first appearance dates from 1870, and Miss Cicely Richards, who made her London début at the Vaudeville four years later, and has done an immense amount of good work since that time.

**"Who's Who in the Theatre."**

Members of the profession, and, indeed, all interested in theatrical affairs, appreciate to the fullest extent the value of this work edited by Mr. John Parker. Sir Isaac Pitman and Sons, Ltd., announce the publication of the fourth edition. The last was issued in 1916, and the present edition contains no fewer than 650 fresh biographical notices, making a total of nearly 3,000 of these invaluable biographies, which include actors, actresses, managers, authors, composers, critics, scenic artists, and designers in the United Kingdom, United States, and the Continent. It also contains a list of the most notable productions from earliest times, Royal and Command performances, Mr. J. M. Bulloch's tables of hereditary and theatrical families, numbering nearly eighty, and much interesting miscellaneous information. The book now extends to over 1,300 pages, and will be published at 25s. net.

# PRODUCTIONS IN PROSPECT.

NOTES AND NEWS ON FORTHCOMING EVENTS.

**Two New Manageresses.**

The new play, "The Prodigal Daughter," which up till last Sunday had been announced to be presented in connection with the Playwrights' Theatre scheme, at a special matinée at the Kingsway next Friday, suddenly was subjected to a sweeping change of arrangement ere nightfall on that Sabbath. On that evening Miss Irene Hentschel and Miss Monica Hewers, co-directresses of the Playwrights' Theatre Association, told the present writer that they had settled, an hour or so before, to abandon the Kingsway matinée, and to start instead at the Aldwych next Friday evening, a night run of the above-named play. Also that they had just changed the title of the piece to "Their Prodigal Daughter."

**Revival of a Great Success.**

We have just been officially informed that whenever Miss Phyllis Neilson-Terry needs a play to succeed her present great success, "The Wheel," at the Apollo, that beautiful and brilliant actress will revive "Trilby." It will be remembered that Miss Neilson-Terry achieved a triumph in this character—both as actress and singer—at the Royal performance at the Palace Theatre a few months ago, in aid of King George's Pension Fund for Actors and Actresses.

**Two Other Big Revivals.**

Next Saturday night will see a couple of other notable plays revived. One is "Dear Brutus," which charming mystic comedy, by Sir James Barrie, Bart., will be put on at its original home, Wyndham's Theatre, with Sir Gerald du Maurier and Miss Faith Celli in the characters which they respectively played with such great success throughout the first run.

**Beatitudinous Bloomsbury.**

The other popular play to be re-introduced next Saturday is "Tilly of Bloomsbury," which Arthur Bourchier and his new partner, Captain Aaronsohn, D.S.O., will then revive at the Strand. Mr. Bourchier will, of course, resume his richly quaint impersonation of the broken-down, but-breezy and benevolent-hearted broker's man. The other stage favourites concerned include Holman Clark and Basil Foster, who will enact respectively Tilly's father and the chivalrous young hero. Also Miss Connie Ediss, Miss Helen Ferrars, Miss Ena Grossmith, and Miss Kyrle Bellew. The last-named lady will play the name-part; Miss Grossmith will enact her original character; and Miss Ediss will impersonate the fine character of Tilly's mother, so beautifully acted at first by Miss Nellie Hodson (Mrs. Charles Macdona), and afterwards by the late Miss Myllie Hylton, for whom the part was originally intended.

**The New Partnerial Projects.**

Quite a posse of plays—of all sorts and sizes—are among the contemplated productions just described to us by Mr. Bourchier and Captain Aaronsohn—productions underlined not only for the Strand, but also for certain other theatres as occasion shall arise. These new plays include one by Walter Hackett (a play dealing somewhat with fraudulent finance); also an adaptation of a drama by Kistemaekers, to be called, probably, "The Red Hand" (obviously suggestive of Sovietism); an intense drama by Pierre Frondaie; and a Biblical drama written around Patriarch Job. This deeply interesting dramadossier also comprises a dramatisation of "Treasure Island" (with fine illustrative buccaneery music by Herman Darewski; and a new dramatisation of the often dramatised Victor Hugo classic, "Les Miserables."

**A Couple of Cromwells.**

The Bourchier-Aaronsohn play plans also include Lawrence Cowen's Cromwell drama, "Bible and Sword" (described in "The Era" some months ago). That other "Cromwell" play—namely, the one by Poet John Drinkwater, is also again "in the air." The first-named Oliver will be Arthur Bourchier, the latter will in all probability be Henry Ainley. Anyhow, there has been some talk of Mr. Ainley figuring as Mr. Drinkwater's Old Noll.

**A Martial Manager.**

The above-named new Bourcherian partner—Captain Aaronsohn, to wit—is not only a theatrical enthusiast thoroughly saturated with a knowledge of the Drama of England, America, France, and the Continent generally. He is also a warrior who has won renown with his D.S.O. He was four years with Allenby in Egypt, and was deputed to open the Gates of Jerusalem for the Allies to enter therein. The valiant Captain's talk of the dramatic works of many nations is alike interesting and instructive.

**Plenteous Pineroism.**

Leon M. Lion—properly proud of the Galsworthy play-cycle which he is running at the Court, in conjunction with J. T. Grein—tells us that he is getting well forward with the Pinero play-cycle which we announced a few weeks back. This deeply interesting series—which is booked for the early autumn—will, we understand, commence with that delightful comedy, "Sweet Lavender," in which the late Edward Terry was so truly humorous and so deeply pathetic as the bibulous barrister with his frequent desire to "toss for the arm-chair" with "Clemmy, my Boy!"

**Sir Arthur's Big Heroine Plays.**

The Pinero cycle seems likewise likely to embrace some of those plays in which Sir Arthur has written such splendid women characters—namely, "The Notorious Mrs. Ebbsmith," "Iris," "Letty," "The Second Mrs. Tanqueray," "The Profligate," and "The Gay Lord Quex."

Just as we were going to press, Leon M. Lion (who has been much overworked and "run down" of late) was about to take train for Cornwall—with his charming wife—so deeply esteemed by all who have the privilege of knowing her.

**"Nuts in May."**

The date of the first performance of "Nuts in May," the farce which (by arrangement with Miss Violet Melnotte) Mr. Yorke Stephens will produce at the Duke of York's Theatre, is now fixed for Tuesday, May 9. The adaptation by E. Lawrence Prentice is from the French musical play "Les Vingt-Huit Jours de Clarette," written many years ago by H. Raymond, Victor Roger, and Antony Mars, joint authors of "The Girl in the Taxi."

Mr. Yorke Stephens' cast includes Mr John Deverell, Mr. Dan Rolyat, Mr. Louis Goodrich, Mr. Clive Currie, Miss Isabel Jeans. The scenes are three, and are laid in France. Mr. Norman Page is superintending the production. The plot deals with the adventures of a plumber, who is forced to become an amateur toreador, with disastrous results. There will be pre-war prices at the Duke of York's during Mr. Yorke Stephens' regime.

## ACTORS' BENEVOLENT FUND.

### Annual Meeting.

The annual general meeting of the Actors' Benevolent Fund was held on Tuesday morning on the stage of the New Theatre, when Lady Wyndham presided.

The annual report mentioned that the aged actors and actresses on the fund now absorbed a weekly sum of between £70 and £80, whilst many unemployed professionals were forced to seek aid, thus causing abnormal strain on the resources of the fund.

Lady Wyndham, in moving the adoption of the report, said the improved state of finances was a matter for congratulation, inasmuch as the total had gone up from £8,193 to £11,284. Nevertheless, they should not be unduly optimistic, because the ordinary income was only £5,740, the balance being extraordinary income, due chiefly to the funds raised at the annual dinner. It would be better if they were not so dependent on the heroic efforts which such dinners entailed. It would be more satisfactory if the fund were better supported by the profession at large, and then it could justify its name of the "Actors'" Benevolent Fund and the intention of its founders.

It was rather lamentable that the profession contributed such a small amount of the funds raised by the annual dinner. If the fund were ever to be placed on a firm basis, it must secure wider support from the profession. Now, the few generous members were, in a sense, penalised by reason of the apathy of the many.

There was need for amalgamation of the various funds, which necessarily overlapped in their activities. The Actors' Benevolent Fund was undeniably "the" charity of the profession.

Miss Marie Illington seconded the adoption of the report, which was agreed to.

Miss Lilian Braithwaite moved a vote of thanks to the committee, observing that the fund was invaluable to the profession. She had knowledge of the activities of the fund by reason of her association with the Theatrical Ladies' Guild, which worked in close co-operation with the fund in order to avoid overlapping. The Theatrical Ladies' Guild could not carry on without such good friends as the Actors' Benevolent Fund, its own resources being very small. The management of the fund needed great understanding and sympathy, and the attendance at committee meetings entailed self-denial. Hence the members of the committee deserved their warmest thanks.

Mrs. Matheson Lang seconded the vote, which was promptly passed and acknowledged by Mr. Sydney Paxton, who remarked upon the usefulness of Lady Wyndham on the executive.

Mr. Arthur Bourchier proposed the re-election of Lady Wyndham as president of the fund, declaring it to be wonderful what her ladyship had done to ensure the success of the fund. It was nice to feel that the actors had a charity which began at home. He wished that some day they would be able to amalgamate the smaller charities within their fund.

Lady Tree, in seconding, said all appreciated the heroic work of Lady Wyndham on behalf of the fund.

The election was unanimous, and Lady Wyndham returned thanks.

Mr. Arthur Bourchier proposed the election of Mr. Charles B. Cochran as a vice-president, and said it had now become an open secret that Mr. Cochran had been a most generous supporter of the fund, which had had remarkable assistance from him. Indeed, the fund should benefit considerably with Mr. Cochran as a vice-president.

In seconding, Lady Wyndham said Mr. Cochran had shown a great and practical sympathy and interest in their fund.

The election of Mr. Cochran was agreed to with enthusiasm and unanimity.

On the motion of Mr. Edgar B. Payne, thanks were accorded to Mr. F. J. Safford, hon. standing counsel; Messrs. W. Westcott, Markall & Co., the hon. auditors; and Dr. C. Alkin Swan, Dr. S. Macdonald, M.A., M.B., Mr. Hubert J. Wooldridge, and Mr. P. de Pinto, the hon. physicians and dentists.

Sir Charles Hawtrey proposed a vote of thanks to Lady Wyndham for presiding, and paid tribute to her money-raising abilities on behalf of the fund, which would be much poorer without her services.

Mr. J. Bannister Howard seconded and remarked that he would endeavour to get touring managers to organise box collections for the fund.

The vote was passed with enthusiasm.

## RETURN OF MAISIE GAY.

### In New Version of "A to Z."

Miss Maisie Gay, our vivacious comedienne, returned from America, is following the precedent set by Miss Teddie Gerard, and makes her first reappearance London in another new version of Mr Andre Charlot's successful revue, "A to Z," at the Prince of Wales' Theatre on Friday, the evening of the 250th performance.

Many new numbers and sketches will be introduced for Miss Gay and the other principals, who are actively engaged in rehearsals of what will resolve itself into a practically new show, with additional scenes and costumes for the chorus.

Miss Teddie Gerard and Mr. Jack Buchanan remain in the cast, with the strong support of Mr. Douglas Furber, Miss Gertrude Lawrence, Mr. Guy Grahame, and Mr. Frederick Ross. Among the many special features of the new version will be "Clair de Lune," a beautiful setting to Debussy's ballet, and a duet between Maisie Gay and Jack Buchanan, "The First Forty Years are the Worst."

The Trix Sisters, whose great popularity in this country has been firmly established in "A to Z," now find it impossible to further postpone the fulfilment of their music hall contracts, and will be leaving the cast some time this week. They will only be away a few months, and have promised to return to the show as soon as possible.

**Drury Lane Receipts.**

Receipts from the first week of "Decameron Nights," at Drury Lane Theatre, amounted to the record sum of £6,882. The advance booking is the heaviest in the history of the house.

Mr. H. C. G. Stevens, who is at present associated with Musical Plays, Ltd., and Mr. J. E. Vedrenne, has accepted the office of hon. Press representative of the Association of Touring Managers.

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# HERE, THERE, AND EVERYWHERE.

*Eric Blore Once More!—"Paddy" on English Audiences—Her Next Move—"Loud" Vaudeville—Thirty-five Pages in Two Hours—"Nerves."*

I referred recently to "The Disorderly Room," which, I am glad to say, is still pulling in good business in fine style for Walls and Henson, Ltd. Its witty author, Eric Blore, tells me that he is now strenuously engaged in rehearsals of a new sketch of his, entitled "My Friend Woodbine," for production on the 8th inst. at the Chiswick Empire. Both as author and comedian, Eric carried on his shoulders a large part of that excellent Royalty show, "Ring Up." In my opinion he then established himself in the front row of witty writers of farcical-comedy stuff, and there is very little doubt that his new sketch will in itself be excellent fun, apart from the fact that he will be playing in it and will have the help of two capable comediennes in Lindsay Gray and Evadne Price. The latter showed herself a plucky little lady recently, when she took up her part in Augustus Yorke's "Memories" at twelve hours' notice, to play two weeks at the Coliseum and Victoria Palace before starting rehearsals for Eric Blore's sketch. Here's the best of luck to all concerned!

* * *

I ran down to the Boscombe Hippodrome for the production week of Peggy O'Neil's new sketch, "Kippers and Kings," which is playing at the Coliseum this week. In her dressing-room after the show, "Paddy" said to me: "Sure, I just love your English audiences; in our country we shake your hand off and are all over you at once, and life is such a big rush that we have no time to make a real friend of you. Over here, you English are slower making up your minds, but when once you have taken us to your hearts you are just the best and soundest friends on earth. I knew one of our own producers who came over here and was going to wake you English people, but he didn't get to know you as I have done, and he went back a sadder and wiser man." "Paddy" further told me that as she played in the Savoy record-breaker to please other people, she will presently appear in something to please herself. Although nothing is yet settled, she hopes to find just the right play to suit her by August next.

* * *

Last week I had a chat with the Trix Sisters at the Prince of Wales's, and they emphatically denied the rumour which has got about that they are leaving the cast of "A-Z" to pay a visit to America. They have left Charlot's excellent show temporarily, but they are doing flying matinées and are going over to Paris to study hard for a short time. They will be back at the Victoria Palace on July 10, and they hope to be back in "A-Z" by August. Helen tells me that they are longing to run home for a visit, but it cannot be yet. Their father has been dangerously ill, and they have found it hard at times to carry on with bright faces; indeed, one night Josephine came near to breaking down.

* * *

She says that they, too, like their little friend Peggy O'Neil, love the British audiences and never want to play to any others. Their mother is English, and they have been called "the English-American sisters." They were telling me that the common tendency in American vaudeville is towards loudness, and my readers know with what quiet charm these sisters put their numbers over. Not very long after they came over to England a big man in the American entertainment world saw them at work here and excitedly exclaimed: "Why, we have got nothing of the kind over there; you must come back at once." Needless to say, they did not "come back at once," but there is humour in the idea of an American coming over to England to "discover" an American turn which should prove unique in America! There is, I hope and believe, every likelihood of their staying with us for a long time yet.

* * *

Congratulations to Edith Carter and Nan Marriott-Watson! The latter snatched a couple of minutes from rehearsals of "Lass o' Laughter" at the Queen's to tell me that only a year ago she was getting £3 10s. a week and finding her own clothes. The first time she gave evidence of the real grit which has brought her to the West End was at Brighton, when she was sixteen years of age. Her father was running a company, of which one of the ladies fell suddenly ill. Nan stepped into the breach at exactly two hours' notice! She was already familiar with the part generally, but had never studied it. Nevertheless, in two hours she had perfected herself in thirty-five pages of script, and she came through without a hitch! In three years she has played twenty-five parts, ranging from girls of sixteen to old women of seventy. She and her co-authoress wore ten dresses between them, and when the play was first produced at Leamington for a week they executed these ten dresses at a total cost of £11. The rags which are worn in the first act were actually obtained from a girl who was engaged in scrubbing doorsteps. These two young actress-dramatists have arrived solely by the merits of their work and by plucky determination.

* * *

I was present last Sunday evening at the dress-rehearsal of "The Rose Garden," the new musical play which is being "tried out" in the provinces this week preparatory to its being brought to London. George Shurley has given careful attention to the details of production, and there are some delightfully tuneful numbers by Arthur Wood, the musical director at the Gaiety. The choice of an opera singer for leading lady was a wise one, as this is essentially a musical production throughout, and Desiree Ellinger is a fine vocalist who really knows her way about. The author of the book, with Eustace Baynes, who wrote the lyrics, is Arthur Miller, author of "Sally" and "A Night Out," and I shall be interested to read the verdict of my critic-confrère on an eerie number entitled "Nerves," which certainly made my flesh creep! This show will be at Penge next week.

PROSCENIUS.

## ACTORS' ASSOCIATION MATTERS.

### Secretary's Notes.

**"A.A. Shop."**

The fourth open meeting on this subject will be held on Sunday, May 14, at the Alhambra Theatre at 7 p.m. The speakers on this occasion will be Mr. Patrick Hastings, K.C., and Mr. James K. Hackett. All members and artists should take the greatest interest in these discussions and turn up in large numbers to hear and take part therein.

**Propaganda Meetings.**

The next propaganda meeting will be held on Tuesday, May 9, at 3 p.m., when it is hoped there will be a large attendance of both members and non-members.

**Report Week Ending April 29.**

Death levy stamps due, 10; subscription stamps due, 17

Moneys Recovered.—Previously, £883 12s. 4d.; this week, £7 15s. Total, £891 7s. 4d.

Death Levy Benefits.—Previously, £549 7s. Total, £549 7s

Protection Fund.—Previously, £56 10s. 4d.; this week, £3. Total, £59 10s. 4d.

Total Cash Payments.—Previously, £1,489 9s. 8d.; this week, £10 15s. Total, £1,500 4s. 8d.

Number of New Members.—Previously, 378; this week, 12 Total, 390.

Insanitary Theatres.—Number reported, 37; complaints remedied, 29; reported to Ministry, 6; licences withdrawn, 2.

Legal Cases.—Won, 11; dropped, 10; lost, 2; proceeding, 15.

Arbitrations.—Total cases, 25. Settled in artists' favour, 12; settled in manager's favour, 4; proceeding, 9.

**Change of Address.**

Will members please note that the address of the Actors' Association after this week will be 79, St. Matin's-lane, to which address all communications should be sent, addressed to the General Secretary, Mr. Alfred Lugg.

**A Special General Meeting** will be held on Sunday, May 21, at 7 p.m., at a theatre to be announced later, when the following resolution will be moved by Miss Eva Moore and supported by 82 signatories, who have requested the meeting:—

"I beg to move that, as Mr. Lugg is definitely pledged to and associated with a certain political party, it seems probable that, as Mr. Lugg is the paid secretary of the Actors' Association, that Association may appear to be connected with that party under which Mr. Lugg seeks election.

"That it would be detrimental for the Actors' Association to be identified with any political party, and therefore, would it not be advisable to have a secretary who would devote his entire time to the work of the Actors' Association?"


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# A.A. CLOSED SHOP CAMPAIGN.

## Guild Principles Fully Explained.

## CONTROL OF INDUSTRY.

## Builders' Guild Secretary Gives Advice to A.A.

**Mr. S. G. Hobson, Secretary of the National Guild of Builders, was the principal speaker at a meeting of the Actors' Association held at St. Martin's Theatre on Sunday night in furtherance of the "Closed Shop" campaign. Mr. J. Fisher White presided over a moderate attendance.**

**Mr. Hobson gave an interesting account of the principles and workings of a Guild, and urged the vital necessity of the workers getting control of industry.**

In opening the meeting Mr. Fisher White remarked that in their discussion of the closed shop question the idea of the trade guild had been involved. That was to say, an organisation which should include the principle of the closed shop, and at the same time have a care for the craftsmanship of the art of the drama.

He had said there were three ways of obtaining the closed shop. First by enrolling all the actors and actresses in the country worth having. That was the ideal way. The second was by coming to an arrangement with the A.T.M., who were, in a way, their allies, inasmuch as they could not function without an arrangement with the owners of the bricks and mortar. Under this proposed arrangement on and after a certain date none but A.A. people would be employed by the A.T.M.

Then there was the third way, by federation with the other unions. That night they had with them Mr. Hobson, the founder of the National Building Guild, which was perhaps the only modern successful guild. Mr. Hobson was one of the original Fabians, and a former member of the National Guilds League.

It was the trades unions that had formed the guilds. There was nothing inimical to trade unionism in the formation of a guild. A trade union was an economical body, but the guild went further, and dealt with the craft as a whole.

**Mr. Hobson Explains.**

Mr. Hobson, who was greeted with applause, said he was connected with an organisation which stood upon the principle of functional, or, perhaps, as they would call it, professional control.

Referring to the building industry, he said they regarded themselves as socially equal—from the point of view of value—to any profession in the country.

He suggested to them that their real association and real affiliation was with those who were also carrying on the industry with them. (Applause.) Any attempt on the part of an association or a profession to divert from those economically interested in the industry was only going to doom them to something like impotency. (Hear, hear.)

They must regard the industry as a whole. They would never be a profession so long as they were in bondage. No great art could ever be conceived or carried on under any kind of slavery.

What was the position of the theatrical profession? The great theatrical profession had been commercialised out of all knowledge. (Applause.) They must ask themselves how much longer that could be tolerated.

They must rescue the profession from the position it was in. They were in the hands of the people who ran them and who controlled them, and it was time they made a change. At present 60 per cent. of the proceeds went to the management, 40 per cent. to the players, and of that 40 per cent. more than half went to the stars. That was probably due to rack rents, which, of course, the workers were paying, because they had no control. It was no use talking about an A.A. shop while they were in servitude to finance and to the landlords, and there was going to be no raising of the theatre until they got released.

Referring to other guilds, Mr. Hobson pointed out that a musicians' guild was being started.

The first basic principle of the guild was that functional control must have priority of financial control. The Building Guild, at the present time, was carrying on work to the amount of nearly three million pounds, and they had not a single penny of capital.

The control of the guild was carried on by representatives from the trade unions sitting on the guild committee. There was not a single man in the building guild—or any other guild—who had a scrap of control because he happened to have lent them money. There was no shares and no share capital. The guild was based absolutely on the principle that those who did the work must control it. Either labour must be on top or finance must be, and the real revolution that was taking place in the country was one of giving function elbow room, power and control.

As commercialism grows it more and more insists upon the principle that labour is a commodity to be bought and sold at a certain price. But when they got something approaching a monopoly of their labour they could control it.

Then there must be equality of craft and equality of humanity. The unskilled man sat on the same committee as the skilled, and contributed very materially to the success of the scheme.

The other principle they worked on was this:—

They believed they had a duty to the community—they were part of the community. When they transformed the labour community into a social value, and changed the wage system into a system of social pay, having given a social value to their work, they said: "We have no claim beyond that to any kind of profit whatever," and the building guilds all over the country were working to absolute cost and making no profit. That brought them into direct relationship with, and direct responsibility to, the community, and if they were controlling their own profession, and disclosed to the public exactly what it cost to run a theatre, they would see some entertaining changes. The public might very well say that some of them were paid very badly.

He knew cases now of chorus girls getting about 35s. a week. That's your profession, commented Mr. Hobson.

**No Profits.**

If they disclosed to the public these things they would find that, in the long run, justice would be done. The point was: "No profiteering." "Disclose your case to the public and the public will repay you time and time again," said Mr. Hobson.

First of all they must get control of the organisation. They had, he understood, nominally 6,000 members. They should have 15,000. Why, 99 per cent. of the building industry were in their trade unions. It was no use going to any managers when the union was so weak that it could not enforce its will. Any actor or actress who did not belong to their Association was selfish, anti-social, and a danger to the profession. (Applause.)

They, in the building industry, had no privileged groups. Were they ready for that? ("Yes.") If not, they could not get control, and without control what was the use of the A.A. shop?

Mr. Hobson went on to condemn the agency method of getting in work. He was not making sweeping charges against agents. It was the system he attacked, a system which was parasitic—poisonously parasitic.

The whole agency business should be cut out, and very quickly. It was only when they got all those things that they could have an A.A. shop, and he wished them luck. He hoped they would get it speedily. The closed shop in the trade union world was a common place. It was settled 20 years ago. "But the working men are not very intelligent," said Mr. Hobson sarcastically.

He thought the A.A. college idea was splendid, and was the equivalent of apprenticeship. He wondered if they were going to pay the students during their apprenticeship, but that was their problem not his.

Mr. Hobson turned to results, and said it was perfectly clear that the rents and conditions of tenure at the present time were such that only the popular play could be played, and it was generally agreed that the best plays had not necessarily a popular appeal. How were they going to get over that difficulty? The whole future of the theatre depended upon the class of work to which they were devoted. They had to educate the public. Every other industry did it. The responsibility was with them.

**Cinemas and the People.**

The cinemas were going out to the people, and it educated the people to them. But he would rather see the small theatre with good plays. That was up to them. At present they were in bondage, but they must change it all themselves.

**Mr. Lugg's Appeal.**

Winding up the discussion, Mr. Alfred Lugg said that what Mr. Hobson had said the A.A. had been endeavouring to say in a more or less imperfect way for quite a long time. The fact was that actors and actresses had not yet learned real love for the profession. It was very patent to them inside the profession that it was being abased further and further by a commercialism which was strangling any artistry which the theatre should produce. Until that gross commercialism was arrested they could not hope to return to a healthier state of the drama, and the theatre would never be what they desired it to be.

If the real leaders of the profession would fully support the only movement there was for the uplifting of the theatre—the A.A.—accept it with all its faults and its deficiencies—even with its secretary—and transform it into what they desired it should be, then they would have taken the first step towards the emancipation of the theatre. (Applause.)

It was a curious thing how they pretended to divorce the artistic from the economic. How a man could be artistic under the deplorable conditions which appertain—principally in the provinces—was not incomprehensible—it was impossible. Until actors united solidly they could do but little.

The public could be most easily educated up to better plays—in fact, there was an enormous public which was clamouring for better plays, and that public was beginning to express its desire by turning to the amateurs. That was a truism which they could not avoid.

Mr. Lugg referred to the transferring of some Manchester theatres into cinemas and the performance by the D'Oyly Carte Company he had just seen there. If only they could get managers with the same amount of foresight as Mr. Rupert D'Oyly Carte there was no reason why the classic dramas should not make the appeal to the public which they did in the days when Sir Henry Irving received foreign ambassadors in the green room of the Lyceum.

**What A.A. Might Be.**

It was said that the A.A. was only an economic movement. But the A.A., if the actors and actresses wished it, was the beginning—the seed—of the greatest dramatic revival that the country could possibly see, and it was those who refused it their support alone who were delaying the day which they all hoped to see—when the stage was once again the glory of all nations.

They ought to be in a position to control the plays produced. The stage could be raised only by the efforts of the actors and actresses themselves. They were responsible for the position in which they found themselves, and until they were determined to throw off the yoke they would eternally continue in the slough of despond. (Applause.)

Thanks having been accorded to Mr. Hobson, the meeting terminated with a vote of thanks to the proprietors of the theatre for its use.

**Mr. Patrick Hastings, K.C., is to address the next meeting, on May 14.**

# THE O.P. GALSWORTHY DINNER.

## British Drama's Progress.

The British drama was honoured in one of its most distinguished representatives on Sunday, when the O.P Club entertained Mr. John Galsworthy to dinner. Lord Dunsany presided, with Mr. and Mrs. Galsworthy in the places of honour, supported by Mr and Mrs. J. T. Grein, Mr. and Mrs Leon M. Lion, Mr. Ernest Thesiger, and Miss Phyllis Neilson-Terry, and among others present were Miss Irene Rooke, Mr. and Mrs. Ivor Brown (Miss Irene Hentschel), Mr. L. Dunton Green, Miss Mary Odette, Mrs. Kendal, Miss Lena Ashwell, Mr W. N. Ewer, Mrs Monica Ewer, Mr. Ernest Milton, Miss Margaret Halstan, Mr. F. B. J. Sharp, Mr. Cecil King, Mr. Herbert Marshall, Miss Auriol Lee, Mr. John Howell, Miss Clare Greet, Mr. Norman Harle, Miss Janet Eccles, Mr. C. B. Evans, Mr. Leslie Banks, Mr H. Chance Newton, Mr. Cecil Hentschel (trustee), Mr. Thomas Downey (vice-president), and Mr. J. Evans (hon. sec.).

**The Toast of the Evening.**

Proposing the toast of "Our Guest," the chairman said he represented those social inequalities which had been so great an inspiration to Mr. Galsworthy. Any stimulus which compelled an artist to achieve a work of art was welcome. It was a great thing that we should have a great dramatist among us. It was not a good age for the drama. There were other considerations which clashed with it. There were the "movies." (Laughter.) There were other things to compete with the drama, and make it difficult for a dramatist to achieve. From the window of his high tower Mr. Galsworthy had given them an outlook upon life of great value.

**Progress of the Drama.**

Mr. Galsworthy, who was heartily cheered, said that beyond thanking them for their delightful hospitality to his wife and himself, he did not know what on earth he was going to say. For hours that afternoon he had wandered in his garden, with his sheep dog and his grief, pondering upon his position. "I said to myself," continued Mr Galsworthy, "I can't be funny—I never could. I must not be serious—it's not well bred after dinner. I can't talk about the stage; I don't know anything about it. There's literature, but that will be 'shop.' There's the condition of the world and—the moon; but then—I'm not a poet." So he came to the conclusion that he would talk about nothing for ten minutes and sit down (Laughter.) Then it suddenly occurred to him that this had been done before—so there he was! And he went in to lunch with the awful thought weighing on him: "How shall I earn that dinner?" He got the anwer from eating salad: The mixture as before. (Laughter.) The sentiment, the reminiscence, the funny story, the pinch of malice, the peroration, the perspiration. (Laughter.) The sentiment. Odd as it might seem, the British drama really was progressing. Did they suppose that "The Beggar's Opera" was ever so much a work of art before this last production? He dared wager never. Could they remember, as he could, when "Our Boys" was the acme of fun? Could they read the plays of that greater Byron, of Morton, even of Tom Robertson? He could not. And they knew fifty years hence a dramatist would be asking the O.P. Club probably in that room, "Can you read the plays of Shaw, Barrie, Pinero, and that other fellow—what was his name? I can't." (Laughter.) Oh, yes. The British drama progressed. And playwrights, he often feared, were like the man in that story about the ice, which gave way and let a lot of skaters into a pond. The bystanders rushed for a plank, and got them all except one man, who was seen standing quite still, with his head just above water. They called to him to walk out, but he paid no attention. So at last one of them walked out on the plank and tried to reach him, but he just couldn't. "Come on," he said, 'can't you move that step or two?" "No fear, mister," said the man, "I'm not goin' to get off the bloke I'm standin' on!'" (Laughter.) "We dramatists," continued Mr. Galsworthy, "are standing on the blokes who went before us, and the blokes who come after us will stand on us, and won't want to get off, either. Upon each other's bodies we shall perhaps progress to heaven some day. (Laughter.)

"But I was talking about the progress of the drama. My only uneasiness is that the drama will progress so fast as to get out of sight of the public. There is just one thing to remember about all experimentation with art, you must never leave out the Prince of Denmark. You may turn things this way and that, embroider as you like, so long as you give your subject an essence, and preserve it. If you are dealing with fairies, for instance, you mustn't forget that their essence is not gold, but gossamer. If you are painting a cook, you mustn't leave out his cap, or how shall we know he is a cook? I can conceive an experimental painter of these days, putting on the canvas a smell of cooking, in cubes, and thinking he had created a cook. Modern art is very interesting, but it does sometimes forget that art is the emotional realisation of nature and of human nature, not for the benefit of the air, but of human beings."

**Brandy Balls and the Drama.**

The toast of "Our Visitors" was proposed by Dr. Owen Lankester, F.R.C.S., and acknowledged by Mr. Leon M. Lion, who said the O.P. Club was one of the most cheering institutions for the actor and actress. The Club placed on record their finest work, and it proved a comfort to artists in these days of disappointment, and lightened their chequered lives. They all knew the Old Playgoer who declared that the theatre was not what it was in his young days. The only reply was that neither were brandy balls and butterscotch the same as they were in their young days. He was glad to say in the presence of the author that the extremely interesting experiment he had been making with Mr. J. T. Grein at the Court Theatre was so encouraging that cycles of other prominent dramatists would be likely to be given.

Mrs. J. T. Grein felicitously proposed the toast of the "Chairman."

Interspersed between the speeches was a most enjoyable entertainment. Mr. Hayden Coffin, cordially welcomed, sang, and was encored. Miss Dorothy Gill sang "Caller Herrin'" so effectively that she was repeatedly recalled; Mr. Frederick Morant revealed golden notes in his song; and others in the programme were Mr. Bryn Gwyn, Mr. Rex Harold, and Miss Florence Parbury. Mr. Hubert Bath presided at the piano.

# THEATRICAL PICTURES AT THE ROYAL ACADEMY.

The one hundred and fifty-fourth show of the Royal Academy of Arts, Burlington-place, opened its doors to the public on Monday, and should prove as interesting and popular as its predecessors.

In Gallery No. I. is shown Mr. Philip Connard's "Pastoral Players" (46), a clever bit of grouping combined with originality and design. The players are represented by Pantaleon and Columbine, prominent figures in a pretty scene; the foliage and general setting are alike excellent. Passing to Gallery II. attention is attracted by a fine portrait of the veteran composer Sir Charles Villiers Stanford, D.C.L., Mus.Doc.; Sir Wm. Orpen, R.A., has done nothing finer than this. With no little skill has Mr. Walter E. Webster invested his creation "Dawn"—an exquisite example, showing a sleeping Columbine and love-lorn Pantaleon.

Quite happily, and with all his brilliant ability, Mr. Solomon J. Solomon, R.A., has given us a life-like portrait of "Maurice Moscovitch," a veritable masterpiece, that should evoke interest. In Gallery VII. is Mr. R. C. Eve's portrait of dainty Miss Heather Thatcher; pose and expression are alike skilfully portrayed, and her many friends will recognise the indisputable likeness. In the same room is 412, "Portrait of Sir Harry Lauder," painted by his own countryman, James McBey. The popular comedian is shown with his favourite pipe, wreathed in good humour; the artist's conception is in a happy vein. No. 404, the work of Edmond Brock, "Rosamond," wins our approval and felicitations. Gallery IX. brings us to 476, viz., Mr. John Riddle's picture of "The Alhambra, Leicester-square," viewed from the opposite side, with the early spring foliage intervening. The artist has not only given us a wonderful picture of the theatre, but has, to some extent, shown the environment—a vigorous and accurate work. A small, but none the less absorbing, picture is 526, "A Japanese Acrobat," by Mr. Joseph Finnemore. The artist is indicated performing on a tight-rope, while the orchestra is dimly descried in the distance. Although Mr. Gunning King has named 561 "Pavlova," it must not be confused with the delightful Russian danseuse; in point of fact it shows a village green, with cottage in the background, a youthful performer is dancing to the applause of a small audience. An Associate, Mr. T. W. North, bases for his picture, 596, Shakespeare's line: "To hear with eyes belongs to love's fine wit." A brilliant composition.

**Sir Gerald du Maurier.**

One has been led by experience to anticipate novelty from the Hon. John Collier, and he here strikes the note of originality in his wonderful picture, 590, "The Producer"; the atmosphere of the theatre is here; the lights are down, and the well-known actor-manager, Sir Gerald du Maurier, is engaged directing his company on the stage; pose, composition, and colour are unique, and the Hon. John Collier has achieved a veritable triumph. No. 644, "Spirit of the Sea," is, alas, the posthumous work of the late Cecilia Forbes-Robertson. It is a tribute to her indisputable ability. Mr. Percy S. Willats gives us "The Cinema Girl," who is here represented by a neat-handed Phyllis with her wares and programmes displayed.

Although space is limited for water-colours, the exhibits 684-919 of the South Rooms are generally exquisite. "Fantasia Cremorne," by Mr. Charles Robinson, is reminiscent of other days. The exhibit is a pleasurable reminder, and is brilliantly executed. Mr. Lewis Baumer contributes 722, "The Dancer," a saffron-gowned maiden of Sunny Spain. On the screen in this room is 872, "Bunty," admirably portrayed by Mr. Stanley L. Read. Among the miniatures is Miss Fay Compton (951), the artist, Mr. E. L. Hildred, has caught the expression with wonderful accuracy, and the result is completely successful. "Ariel," by Miss M. M. Rudge, is distinctly encouraging. The novelties in the Architectural Room are comparatively few. Here are Cowles-Vosey and H. T. Morgan's drawings for "Hastings Music Pavilion" (1,132), also the same subject is treated in 1,186 by Mr. M. A. H. Brown-rigg and L. R. Hiscock. The new entrance, "Portico of Trinity College of Music," by Messrs. Cheadle and Harding, is imposing and classic. In the Lecture Room will be found many fine examples of sculpture, notably "L, Comedie," 1,323, in white marble, and exquisitely carved by A. Bartholomé. Author and dramatist, Mr. W. J. Locke's bronze bust will interest his many admirers, and Miss Mitchell is complimented on her skill. Another bust, by Antoine Bourdelle, that of "M. Anatole France," the author of "Red Lily," has many English admirers.

# THE PAX ROBERTSON SALON.

## It's a Family Affair.

The spring season of the Pax Robertson Salon was opened on Sunday last at the tiny Bedford Hall in Chelsea, with a performance of "It's a Family Affair," by the Russian playwright, Ostrovsky. This production serves to strengthen the reputation Miss Pax Robertson has already achieved for presenting plays that can rarely or never be seen in London. That this should be the first performance of a work by the well-known Russian dramatist is a reflection on the conservatism of the English theatre. "It's a Family Affair" is an entertainment from beginning to end. A Moscow merchant, reputed to be a wealthy man and of great standing in the city, is in reality on the verge of bankruptcy. To avert ruin he makes over all his property to a trusted clerk. The latter, now in a strong position, uses his power to demand the hand of his employer's daughter. Later, married and prosperous, the young couple refuse, in a heartless fashion, to assist the ruined father. This bare outline can give no idea of the very entertaining scenes in the play, and the biting satire that lies behind the amusing dialogue.

Miss Pax Robertson played exceedingly well as Olimpiada, the daughter; a rich piece of character acting was given by Miss Catherine Lewis, as a professional match-maker; and Miss Catherine Robertson was entirely in the picture as the housekeeper. The merchant and the clerk were adequately handled by Mr. Alex Robbins and Mr. Bruce Moir.

# THE ENTERTAINMENT TAX.

## NO PROPOSAL IN THE BUDGET.

## ELEVENTH-HOUR HOPE.

## DEPUTATION PRIOR TO FINANCE BILL.

**"It is possible by making too great exactions on the taxpayer to defeat the very object at which you aim, no matter how praiseworthy it is."—*Sir R. Horne.***

This phrase from the Chancellor of the Exchequer's Budget speech—in which he gave no promise of relief whatever from the Entertainments Duty—should be remembered by all those members of the entertainment profession who are being taxed out of existence and out of employment by its retention.

Its truth and applicability to the amusement world were also proved by the Chancellor when he stated that the yield of the tax had been £1,500,000 under his estimate.

Put in round figures, this means that approximately the gross receipts from entertainments show a fall of £6,000,000, or £4,500,000 less in net takings, the greater percentage of which it may safely be assumed would be receivable from theatres, music halls, and cinemas, on which the burden of the tax has brought about conditions which have "defeated the very object" of the Chancellor. In other words, it provides confirmation of the fact that the goose which lays the golden eggs is being killed, and that when the entertainment proprietor is attracting fewer and cheaper clients the national revenue suffers, and also loses in income tax revenue as well.

"The Era" has shown conclusively, both by the statistics it published showing the drop in receipts which occurred after the increase in the tax on Oct. 1, 1917, and by the mass of figures published during the present year, that the effect of the tax has been directly to affect business to a serious extent.

The facts and figures which we have published during recent weeks giving returns from all parts of the kingdom demonstrated that 50 per cent. of the places of entertainment dealt with were running at a loss, and that the amount being paid in tax exceeded the amount of the loss. In a very great number of cases the proprietors were only holding on in the hope of relief, and in the cases where profits—sometimes only nominal—were being shown, the amount of tax was greatly in excess of profit.

**Meanwhile there is an eleventh-hour hope, as we are in a position to inform our readers that the Chancellor has definitely promised to receive a deputation from the Tax Abolition Joint Committee before he introduces his Finance Bill, and the deputation will have an opportunity of putting their case before him in the course of a week or ten days' time. The matter can also be raised by way of amendment during the debate on the Bill.**

The necessity for unrelaxed effort in the way of educating Members of Parliament as to the true state of affairs in the interval is all too apparent, however, from the references to the tax which were made in the course of Monday night's Budget debate.

Mr. G. Barnes, for instance, said: "The Entertainments Duty, as a matter of fact, is not paid at all by those people who have been busy circularising Members of Parliament, but is paid by the people who go to see the entertainments. Therefore, I am glad that the Chancellor was not taken in by, as I thought, a rather superficial agitation."

Mr. Rawlinson also made the clever remark that: "A person who can afford to go to an entertainment can quite well afford to pay tax, *or it will do no harm if he stays away.*" We have italicised this gem of total lack of clear thinking.

In fact, the only member to deal sensibly with the matter on the first day of the debate was Sir J. D. Rees, who said: "The right hon. gentleman the Member for Gorbals (Mr. G. Barnes) said he had no sympathy with the plea for the reduction of the entertainments tax, but that is not quite conclusive. A tax of this description has to be spread over very small entertainment charges, and that is on a totally different footing to a tax on a 15s. stall or a £2 2s. box. It is a totally different proposition, and it presents a difficulty which is very hard to face. I think the cinema proprietors would be quite willing to pass this tax on, but the difficulty is that they cannot. It is like taking a 1d. per lb. off tea, because you cannot spread it over the smaller packets. In the same way you cannot spread the entertainments tax over the small charges made for these cheap entertainments. Therefore I urge the Chancellor of the Exchequer to take into account the fact that this tax is not upon the same footing as other taxes, and it cannot be passed on."

# "ODD TRICK TO MARY."

Comedy, in Three Acts, by Jack Edwards. Presented by the Pivot Club, for the First Time on any stage, at the King George's Hall, Tottenham Court-road, on Monday, May 1.

Tom Lankester .... Mr. C. E. L. Hooper
Mary Lankester .. Miss Hazel Thompson
Martha Clarke ..... Mrs. Constanduros
Mrs. Henneker Jones
Miss Gwynneth Thurburn
Josephine ..... Mrs. Robert Foot
Percy Henneker Jones
Mr. E. C. Barker
Miss Tennant ... Miss Kathleen Glover

The action of this play takes place at the Lankesters' house, in a suburb of London. Tom and Mary Lankester have been married for twenty-two years, and lead a humdrum existence when Tom starts philandering with Miss Tennant, a young lady of twenty years. Mary determines to put up a fight to retain her husband, and invites Miss Tennant to her house, when, as the result of Mary's appeal, the girl expresses contrition for what she describes as an innocent flirtation and promises amendment. This promise is not kept, for the third act finds Tom with arrangements made to elope that night. He is, however, frustrated by Mary delaying him by means of locking him in the bathroom, whilst she sends a messenger for Miss Tennant to come to the house at once. This added humiliation makes the younger woman see the error of her ways, and the play finishes as it began, with Tom and Mary sitting in their suburban parlour, reunited. The first act of the play promised remarkably well, but the second and third acts did not maintain the same level and were loose in construction.

Miss Hazel Thompson played the name-part for all it was worth; especially fine was her display of tense, restrained emotion in the second and third acts. The Tom Lankester of Mr. C. E. L. Hooper was played in a natural and convincing manner. Mrs. Constanduros enacted the part of Martha Clarke, a friend of Mary, and gave point to the pawky humour with which this character is endowed. Miss Gwynneth Thurburn scored as Mrs. Henneker Jones; Mrs. Robert Foot was good as Josephine; Mr. E. C. Barker was well cast as Percy Henneker Jones, whilst Miss Kathleen Glover as Miss Tennant acted convincingly an unsatisfactory character.

The play was preceded by the one-act piece entitled "Two Points of View," by Hubert Griffiths, in which Mr. J. Fisher White gave a fine performance as the garrulous and self-centred artist, and was ably supported by Miss Eleanor Street as the girl.

**Owing to extra work incurred by the Shakespeare Festival, "Timon of Athens," which was to have been presented at the Old Vic. on Monday, has been postponed till Monday, May 8.**

# "THE GOLDEN DAWN."

New Musical Comedy, Book by Ian Davison; Music by Leslie Smith; Lyrics by Ian Davison and Mary Pitcairn; Produced at the Royal County Theatre, Bedford, on Monday, May 1.

Aissa Ben Abdullah ..... Frank Hill
Bendriss ..... Robert Bottomley
Phyllis ..... Eva Wilmer
Derby ..... Alex. Keith
Bud Doane ..... Ian Davison
The Duchess of Brackenbury
Cissie Thompson
Lady Vera Drayton ..... Marie Wilson
Lella ..... Eric Williams
Montague Triton ..... Maurice Barclay

Lavishly dressed, with a deal of comedy that is original, and tuneful music, this new musical comedy should prove successful.

The story deals with the adventures of the wealthy Duchess of Brackenbury, whose intrigues with an English chauffeur—who had known her when she was a washerwoman; Bendriss, an Anglo-Algerian guide, and an adventuresome gigolet, create continual mirth. A pathetic love interest is woven around the beautiful, but unhappy, Lady Vera Drayton.

The action of the play takes place at the Sahara Hotel, at Bou-Saada, Algeria, and as the curtain rises Aissa Ben Abdullah, a carpet seller, is seen offering his wares to a group of dancing pupils of Bud Doane. The fun commences when Bendriss makes his entrance on a cross between a scooter and a carpet sweeper, and Derby, a chauffeur, after a mirth-making interlude with Phyllis, the barmaid, sings a clever skit on "Adverts." Bendriss follows with "John Collins," a number with plenty of go in it. The Duchess arrives, and her song, "You Never Told Me," is tuneful. Then follows the meeting of Aissa and Lady Vera Drayton, step-daughter of the Duchess, and the singing of "The Garden of Allah," the prettiest song in the piece. Miss Marie Wilson, who has an exquisite soprano, does the number ful justice, and the tableau of Moresques adds further to the effect.

There are three scenes in the second act, and plenty of mirth-compelling episodes in the first two. A feature is the dance of the fireflies, which is well conceived and skilfully performed. The third is occupied by the presentation of "The Ballet of the Sunrise," a most effective piece of work. Here, again, the dresses are exquisite, and the kaleidoscopic glitter of flambuoyant colours evokes much praise. In this scene is introduced the fire dance, as performed in the Mosabite City of Ghardaia.

Mr. Frank Hill acts and sings well as Aissa Ben Abdullah, Mr. Robert Bottomley as Bendriss, and Mr. Alex. Keith as Derby are responsible for most of the fun, although Miss Cissie Thompson as the Duchess runs them close. Mr. Ian Davison is a worthy representative of Bud Doaone, and his dance in the ballet is a fine piece of work. Miss Marie Wilson plays naturally as Lady Vera, and every other member of the cast does his or her work remarkably well. The piece was produced by Mr. Alex. Keith, and the theatre orchestra was conducted by Mr. Ellis Midgley.

# FROM THE PROVINCES.

## NOTES AND NEWS OF TOURING PLAYS.

**ABERDEEN.**

H. M. THEATRE.—P., The Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson; M. D., Mr. Joseph D. Rodgers.—"The Naughty Wife."

PALACE.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Alex. Lamont.—Dick Ray presents "Kick Off."

**ACCRINGTON.**

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; Mus. D., Mr. Fred H. Jackson.—Miss Hero Hathaway and Mr. Vivian Baron's repertoire company are appearing here for the second week, the plays including "Find the Woman," "Frou-Frou," and "A Tale of Two Cities."

**ASHTON-UNDER-LYNE.**

THEATRE ROYAL.—P. and M., Mr. Chas. Revill; A. M., Mr. Cyril Revill; B. M., Mr. Chas. Revill, junr.—Mr. Alfred Denville and his stock company complete a three weeks' engagement at the Theatre Royal with the production of the drama, "Bill's o' Jack's," founded on a tragedy which happened three-quarters of a century ago on the Holmfirth-road, Saddleworth. A terrible murder of a mysterious nature was committed at a lonely wayside public-house. Mr. Denville has founded a striking play on the few details he was able to gather from local records, and has organised a capable company, himself included, in the cast. The leading rôles are in the hands of Messrs. A. Denville, J. Denville, W. Passmore, Alan Dene, Chas. Dickens, Sydney P. Clewlow, Jonty Dewhurst, and Misses Bessie Osborne, Gertrude Bonsor, Grace Emery and Maysie Wright.

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle; Asst. M., Mr. Jesse Burslem.—The Scotch novelty revue, "Hooch Aye," in six scenes, is being presented here, with Jim Jessiman as leading comedian; also Ray Cardle, Jennie Ray, Callam McCall, Amy Richards, Ted Gibson, Harry Niblock, and the Chorus of Alhambra Girls (Mr. Henry Lees, director).

**BATH.**

THEATRE ROYAL.—L. & M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—The Shakespearean actor, Mr. Chas. Doran, is making his first appearance before Bath audiences in a round of the Bard's more intimate plays. The star actor is well supported by an excellent all-round company.

PALACE.—D., Mr. W. S. Pearce.—The revue, "Hullo! America of 1922," is presented here under the management of Jack Goodson. Jerry Verno heads the cast, which also includes Aileen Firminger.

PUMP ROOM.—D., Mr. John Hatton.—For the last week of the indoor music season, in addition to Mr. Jan Hurst's orchestral concerts, the Bath Citizen House Players are presenting "A Ballad of Bath Ghosts," dealing with the romantic times in Bath from 1702-1797. To-day, the final symphony concert will be given, and to-morrow (Thursday) the last chamber concert. On Saturday Miss Doris Woodruffe, the brilliant contralto, will be the vocalist.

**BELFAST.**

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—Messrs. Macdonald and Young present here this week "Nothing But the Truth."

ROYAL HIPPODROME.—D. of Entertainment, Mr. D. J. Clarke; R. M., Mr. George Dobler; Mus. D., Mr. W. L. Richards.—The top of the bill here is occupied by the Japanese McCormick, Fuguoara, who appears with success in Western songs. Starring also are Dave Loch and Carrie Lomond, who are paying a return visit, and their character songs and clever dancing have been loudly acclaimed. Donald MacKay, Scottish burlesque comedian, makes a big hit; and the gymnastic feats of the Morrellys have created quite a sensation. Bert Williams is an exceedingly smart ventriloquist; and also billed are Werds Bros., comedy acrobats; Denise and Jan, makers of melody; and Carthy Bros., comedians.

NEW ALHAMBRA THEATRE.—G. M., Mr. W. Gibson Bradley.—Vaudeville here by the Musical Comets, in gems of melody and speciality dancing.

**BILSTON.**

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Arthur Holland.—Mr. Ernest R. Abbott's company presents "Woman and Her Master."

**BIRKENHEAD.**

ARGYLE THEATRE.—Sole P. and M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. John Whitelock.—Jack Pleasants, a comedian of resource, is achieving his customary success; Elsie Maynard is a favourite turn, and a capital entertainment is also supported by the Femina Quartette, Varney and Burt, Kisses (magician), Maggie Fragson and Partner, Victor King, and Brown's Royal Bioscope.

HIPPODROME.—Sole P. and M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock. — Mr. T. C. Wray's company in the popular play, "The Blue Lagoon."

**BLACKPOOL.**

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—Violet Vanbrugh and her company, including Darby Foster, are appearing in "The Knave of Diamonds."

GRAND THEATRE.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. T. Southworth.—Jose Collins, in "The Maid of the Mountains," is the great attraction this week. The company includes Bertram Wallis, Peter Gawthorne, Pop Cory, Edward D'Arcy, Mabel Sealby, Faith Bevan, etc.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—The variety programme is headed by Stagpoole and Spier, Norah and Barney Moore, Manuel Vega, Jack Stocks, etc.

**BLYTH.**

THEATRE ROYAL.—G. M., Geo. L. Crow.—"Sawing Through a Woman," presented by P. T. Selbits, is the headliner for the week; Jennie Fordyce in speciality dances; Bert Danson, comedian; burlesque novelty by Hull and Menzies, juggling by Horman; Bob and Peggy James in a vocal and dancing act; and Al Broughton in a comedy vocal act, complete a pleasing programme.

**BRIGHTON.**

HIPPODROME.—M.D., Mr. Chas. Gulliver; G. M. and L., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. E. Oram.—Fred Dujrez, Sam Mayo, Fred Karno's "Mumming Birds," Molly Butler, character impressionist; Hazel Elliot and her "Candy Girls"; Ruth Astor, impressionist; Leipzig, card expert.

THEATRE ROYAL.—M., Mr. Lawson Lambert; Mus. D., Mr. Sommerlad. — "Quality Street."

WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. Harry Crapps.—"The Yellow Ticket."

PALACE PIER THEATRE.—L. and G. M., Mr. J. W. Cordiner; Mus. D., Mr. F. W. Pickard.—"Love Among the Paint Pots."

GRAND THEATRE.—P., Mr. Andrew Melville; G. M., Mr. Leedham Bantock; A. M., Mr. J. Thomas; Mus. D., Mr. Phillips Vierke.—Miss Ethel Warwick in "Zaza."

**BURNLEY.**

VICTORIA.—P., Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—The Denville Stock Company, in their fourth week, present "Temptations."

EMPIRE.—P., Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—Josh Clifton's farcical absurdity, "Odds and Ends."

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M., Mr. A. Williams (Macnaghten Circuit).—The Four Storks, a wonderful gymnastic act; George Parr, mimic and whistler; Jessica Way, in "Tabloid Tit-bits"; Ernest Krake and Co., in "The Electric Tram Conductor"; Fusco, and his piano-accordion; The Artistic Four, a musical act; Mitchell Farrar, ventriloquist.

**BURTON-ON-TRENT.**

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (deceased); Licensee and Business Executrix, Mrs. H. G. Dudley Bennett; A. M., Mr. Ernest A. Rowe.—Herbert Barnes' Productions present the musical comedy, "Charlie Goes East."

ANGLESEY PALACE.—Sole L. & M., Mr. H. Smith.—Mr. Douglas Stewart presents his costume concert party, Charade.

**BUXTON.**

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; Sec. & G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—The Buxton A. D. and Op. Society in "The Gondoliers."

HIPPODROME.—L., Buxton and High Peak Entertainments, Ltd.; R. M., Mr. G. F. Foulston. Mus. D., Mr. Reg. Goddard.—This week, Helen and Art will appear in their comedy acrobatic and dancing turn, and pictures.

**CAMBRIDGE.**

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr. P. H. Adams; Mus. D., Mr. T. Gilley Briggs.—Bernard Shaw Repertory Company, opening on Monday with "Pygmalion," followed on other evenings by "Man and Superman," "Major Barbara," &c.

**CHELTENHAM.**

THEATRE AND OPERA HOUSE.—L., Mr. Robert Redford; G. M., Mr. H. Oswald Redford; Mus. D., Mr. H. Teague.—Messrs. Murray King and Clark's company in "Woman to Woman."

COLISEUM THEATRE.—P., Mr. H. G. Beard; R. M., Mr. A. H. Greenland.—Revue, "Heads or Tails," cast including George Norton and Lynn Wright.

**CHESTER.**

ROYALTY THEATRE.—R. M., Mr. H. Norcott.—Marie Lloyd, comedienne; the Doves; Frank Powell; Ivy and Dorice Lee; Henry D. Adams; McIvor and Scott; and A. C. Astor, ventriloquist.

ASSEMBLY ROOMS.—M., Mr. G. Park.—Albert Lyon presents the Summits.

**COATBRIDGE.**

THEATRE ROYAL.—P., Coatbridge Entertainments, Ltd.; M. D., Mr. Graham; R. M., Mr. Jack Blair; Mus. D., Mr. John E. Brady.—Lottie Lennox, chorus vocalist; Wood and Zola, comedy acrobatic act; Lil Devlin, comedienne and dancer; Morris and King, harmonising vocalists; Dolly Robson, vocalist; Derry and Toms, comedians and dancers; Bros. Lambert, in song, dance, and story.

**DERBY.**

GRAND THEATRE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; B. M., Mr. Walter Bellian; Mus. D., Mr. W. Harold Fairholm.—Mr. Wyn Weaver is presenting the sparkling comedy, "Fair and Warmer," with Mr. Weaver himself heading the strong company of artists.

HIPPODROME.—P., Theatre of Varieties (Derby), Ltd.; M. D., Mr. David G. Bliss; G. M., Mr. Ernest A. Vincent.—A big attraction is provided this week in Mr. George Shurley's production, "The Futurists," who appear in an exceptionally entertaining revue.

PAVILION.—P., Strollers' Entertainment Syndicate, Ltd.; M. D., Mr. C. Watkin Knight.—Mr. Philip Ritte and his party of concert artists form a very popular attraction here.

**DEWSBURY.**

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. V. S. Chapman.—Mr. Alfred Denville's stock company.

EMPIRE.—P., Messrs G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—This week Charles Withers and company present the travesty melodrama, "For Pity's Sake"; Zaleski, assisted by Mlle. Estelle, "The Golden Spider"; The Auklands, "concertinists," featuring Little Betty; Jack Barlow, basso, pianist and entertainer; Howard and Wyndham, vocal and dancing act; Maple and May, fellows with the "goat."

**DONCASTER.**

GRAND.—P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. A. E. Dobney.—This week Mr. Rayner presents Miss Ennis Lawson and Co. in repertoire.

**DOVER.**

ROYAL HIPPODROME. — M. D., Mr. S. W. Winter; R. M., Mr. Harry Tindell; M. C., Mr. W. Medhurst.—Haldane Crichton presents Albert Courville's production, "The Very Idea," with Easten Pickering in his original part.

KING'S HALL (pictures).—L., Harry Day Amusements; R. M., Mr. Robert Fisher.—Mareski, in "A Medley of Melodies."

**EASTBOURNE.**

DEVONSHIRE PARK THEATRE.—L., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—Mr. Henry Ainley and company in "Uncle Ned."

PIER THEATRE.—M. and Sec., Mr. H. Owen Taylor; Mus. D., Mr. E. W. Peilgen.—Mr. Charles Windermere and Mr. H. Owen Taylor are appearing here in "Ann." A grant from the proceeds of the week is to be made to the Eye Infirmary.

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash. — Mr. George Choos is presenting "Under the Apple Tree." The cast includes Teddy Brogden: Hicken and Rose, comedy eccentric acrobats; Dawn and Derris, musical dancers; Edie Anderson, comedienne; Will Learmouth, entertainer; Nina and Nora, club jugglers; and Ted Cowan, comedian.

**GAINSBOROUGH.**

KING'S THEATRE. — L., Mr. A. W. Hyde; R. M., Mr. J. T. Pawsey.—Messrs. Paul Middleton and Harry Richardson's company are appearing here in "Dimples."

**GLOUCESTER.**

PALACE THEATRE.—P., Messrs. Pooles' Theatres, Ltd.; M. D., Mr. J. R. Poole.—The well-known farce, "A Little Bit of Fluff," is this week played by Mr. W. W. Ellis's capable company.

HIPPODROME.—P., The Gloucester Hippodrome Co.; Booking M., Mr. W. Edwards.—"Tit-Bits" is the revue appearing this week. Prominent are Mr. Walter Passmore and Mr. Fred Wright, who co-operate excellently in the laughter-making.

**GREENOCK.**

KING'S THEATRE.—P. & M., Messrs. A. B. & J. J. Wright.—The Alpha Productions Co. present the revue, "Snapshots."

**HALIFAX.**

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; Mus. D., Mr. E. James.—Messrs. Leon M. Lion and H. M. Harwood's company are presenting "The Faithful Heart," with Noel Dainton, Una Dysart, and Mattie Adair in leading rôles.

GRAND THEATRE. — P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—A musical play, "Middle o' Mine," is being played here by Mrs. Kimberley's and Fk. Liston's Company.

PALACE THEATRE. — P., Palace Theatre (Halifax), Ltd.; M., Mr. W. Stephenson; Mus. D., Mr. W. Davidson.—Jane Croft, a popular soprano, shares the head of the bill with Feluvis, the Continental juggler. The programme also contains the Martinis, dancers; the Poppescus, in horizontal bar act; Jenkins Brothers, eccentrics; Terese and Tall, entertainers; and Thora, ventriloquist.

**HITCHIN.**

BLAKE'S THEATRE.—P., Blake Bros. (Theatres), Ltd.; R. M., Mr. Will Roiston.—The Melfort Three present their novel comedy studies in terpsichore; and pictures.

HITCHIN PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. R. A. Brown; Mus. D., Mr. L. G. Shrive.—Frank and Nana, in songs and dances; Charles Elstree, comedian, in characteristic humour; and pictures.

**JARROW.**

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—The Rennef American Company are appearing here in "Uncle Tom's Cabin." On Friday and Saturday evenings the Rennef Christy Minstrels.

THE KINO.—M., Mr. Percy Dawsone.—The Riches are appearing here in a vocal and dancing scena.

**KEIGHLEY.**

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—Return visit of the circus revue, "The Eye-opener."

**KETTERING.**

COLISEUM. — L., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. T. Staines; Mus. D., Mr. W. Sturman.—Miss Daisy Squelch presents her comedy revue, "The Romany Maid," with specialities by the band of the "Blue Dragoons."

**LEAMINGTON.**

THEATRE ROYAL.—Sole Owner, Mr. C. Watson Mill.—The D'Oyly Carte Opera Company present "The Gondoliers," "Pirates of Penzance," &c.

COLONNADE THEATRE.—R. M., Mr. John Halifax.—The variety is this week provided by Lieut. Chard's performing animals.

**LEICESTER.**

ROYAL OPERA HOUSE.—S. P., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D. Mr. Walter W. Waddington.—Lionel Bute presents "Bull-dog Drummand," which is making a successful first visit. Mr. Tom Shelford plays the part as Captain Hugh Drummond in an admirable style: Messrs. C. Road Night and Lewin Mannering do exceedingly well in their respective parts. Miss Edith Cartwright scores as the Adventuress, as does Jane Grahame as the heroine, Phyllis Benton.

THEATRE ROYAL.—Sole L., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. John H. Vann.—Messrs. Kimberley and Clyde's repertory company are presenting the mystery play, "Fear," with Annette Howard, Ethel Masterson, Margaret English, Alan Warde, Richard Ferris, James Hussey, William Cloake, and Dennis Clyde in a capital company. The mysterious Mrs. Drew is to be presented Thursday and Friday.

PALACE THEATRE, LTD.—C. & M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Advt. M., Mr. C. R. Stephens; Mus. D., Mr. John W. Lowe.—Miss Daisy Wood, a capital comedienne, is at the head of a strong variety bill. Another pleasing turn is given by the Fayre Four Sisters, in their versatile musical pot-pourri act; Fred Lake and Tom Barrasford are good in "vivacious vocalism"; Rich Hayes, the lazy clown; Mullaney Bros., patter comedians and dancers; the Bel-Air Trio, in their Continental speciality act; and Mark Coney, light comedian. Other turns are well received.

PAVILION THEATRE.—P., The Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—"Go As You Please," a musical extravaganza, presented by Jack Cromo, is doing well here. A specially selected company includes Jack Cromo, in the comedy part; Miss Dorothy Brett is a capital male impersonator; Miss Meg Hamilton is popular in low comedy; Little Niblo makes a funny little comedian, with good support from the chorus.

**LOUGHBOROUGH.**

THEATRE ROYAL.—R. M. and Licensee, Mr. W. H. Deacon; Mus. D., Mr. A. W. Bennett.—"Footlight Frolics," revue, is presented here this week by Frank Wesley. Cast includes: Billy Blackburn, leading comedian; George Doonan, "the shining light"; Molly West, soprano; Leslie Race, swell light comedian; Stanley Henry, Welsh tenor; and the Sisters Roberts, dancers.

**NORTH SHIELDS.**

THEATRE ROYAL.—P., The Theatre Royal, North Shields, Ltd.; M. D., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. John Sutherland.—Mr. A. C. Beattie's company in "Sally in Society."

BOROUGH THEATRE. — P., Messrs. Thompson and Collins; G. M., Mr. G. F. Hill; R. M., Mr. James Johnson; Mus. D., Mr. Cecil H. Lavender.—Madame Walker's Juveniles, in vocal and dancing act, and pictures.

**NORWICH.**

THEATRE ROYAL.—L., Messrs. Bostock and Fitt; M., Mr. Hy. Furnival.—Mrs. Brandon Thomas' Co. in "Charley's Aunt."

HIPPODROME.—P., Messrs. Bostock and Fitt.—Val A. Walker, Madge Bilton and Max, Ivy Grant, Ally Salori and Tony, Mary Ellerslie, Alexandre, Three Scamps, Pathé's pictures.

THATCHED CINEMA.—P., Bond and Son; M., Mr. G. Starkey.—Stanelli and Douglas.

ELECTRIC CINEMA.—P., F. H. Coopers, Ltd.; M., Mr. W. Pepper.—La Petite Ziska and Partner; Bert Symes.

SPRING GARDENS.—P., Horace Rose.—Yootha Rose and H. J. Rowland present "Ecstasy."

**OXFORD.**

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. D., Mr. S. C. Dorrill; Asst. M. & S., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—The George Edwardes' company is presenting here the new musical play, "Sybil."

**PAISLEY.**

THEATRE.—Sole P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—The Four Christies, in classical and athletic studies; Nellie Anderson and Pat Nash, vaudevillians; The Davos, versatile entertainers; Mackenzie Murdoch, violinist; Dennis and Donald, comedians and dancers; Field, harpist; and Madam Dalmere's Table Circus of performing animals.

RINK PICTURE AND VARIETY PALACE.—Sole P., Mr. E. H. Bostock; M., Mr. Richard Lever; Mus. D., Mr. James F. McArthur.—Carr and Finch, in original skit, "The Amateur Competition"; Peggie Toner, vocalist; and pictures.

**PLYMOUTH.**

THEATRE ROYAL.—M. D., Mr. Jas. Glover; R. M. Mr. W. F. Crewe.—"Potash and Perlmutter," which was first produced at Plymouth, is played by a full West End company.

REPERTORY THEATRE.—L., Messrs. King and Parry.—Bernard Shaw's comedy, "Arms and the Man," is the attraction here.

GRAND THEATRE.—P., Messrs. King and Parry.—"A Fight for a Wife."

PALACE THEATRE.—G. M., Mr. G. E. Prance.—The comedy revue, entitled "The Wheel of Fortune"; specialities contributed by Gaston Raoul and Andree Claire, in dance sensations; Hobart and Hobbs, in "comedy and common sense" Betty Cavendish, the electric vocalist; Wood and O'Brien, the nonchalant athletes; and Mlle. Andree Claire dances.

DEVONPORT HIPPODROME.—G. M., Mr. Frederick Pitt.—"Tangles," a musical burlesque, in which the principal rôle is filled by Mr. Walter de Lacy, and Phil Dooley and the girls contribute some dancing specialities.

**RAMSGATE.**

PALACE THEATRE. — P., Mrs. Reeve Sanger; R. M., Miss L. M. Bridges; M. D., Mr. A. Williamson.—Miss Gwyneth Keys and Mr. Cyril Cunningham in "Polly With a Past."

**REDDITCH.**

PALACE.—R. M., Mr. A. Beaufort; Mus. D., Mr. Gus Heck.—"Are You a Mason?" presented by a first-class London company.

**RUGBY.**

HIPPODROME.—P., Rugby Hippodrome, Ltd.; M., Mr. Courtenay Arundel. — The No. 1 Company in "French Leave."

**SALFORD.**

PALACE.—P., Salford Palace, Ltd.; M. D., Mr. H. D. Moorhouse; R. M., Mr. Geo. Brelsford.—Oswald Williams, assisted by Rae Warwick; Fred Curran; Adami and Assistant; Claude Lester; Sterling and Bowden; Armstrong and Howarth; Edward Allan presents the Royal Merry Four.

**SHEFFIELD.**

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont.—Mr. Julian Frank presents the new play, "The Edge o' Beyond."

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. Maurice Mahony.—"Be Careful, Baby," is the attraction here, in which Mr. Charles Steuart and Miss Jean S. Sturrock play leading parts.

EMPIRE, LTD.—M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham; Asst. M., Mr. W. Collins; Mus. D., Mr. John C. Fowler.—A strong variety programme is presented by Albert Whelan, the Australian entertainer; Lily Morris, the popular comedienne, in her latest comedy song successes; George Wilbey, the star impressionist, does well; Mutt and Jeff, in their back-faced entertainment, are amusing; the Flying Banvards present a smart comedy stage gymnastic act; the D'Ormondes, in "scientific nonsense," are interesting; whilst Haydn Wood, the clever violinist and composer, and Dorothy Court, vocalist, with Lily Mackenzie at the piano, give an enjoyable turn.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. L. P. Wright; Mus. D., Mr. W. Bingley.—A well-selected bill includes the popular Bert Errol, in "Modes and Melodies," assisted by Ray Hartley, in pleasing dances, and Gordon Stewart at the piano; Wilson Hallett, in his stories and studies of children; Marriott Edgar, assisted by Horace Percival, in a topical burlesque, "Learning a Trade"; Jock Mills, Scotch humorist; Hayden and Nevard, in a musical episode, "Now and Then"; Nelson and Nelson, comedy acrobats on stilts; and Fagan, smart card manipulator.

**SOUTHAMPTON.**

GRAND.—R. M., Mr. Arthur Weston.—"The Edge o' Beyond," including Miss Vida Flower as Dinah.

PALACE.—R. M., Mr. Harry Taylor.—Varieties by Herbert Betts and Fred Marsh, in a farcical absurdity, "A Bunch of Troubles"; Jack Barker, the entertaining fellow; Hal Bryan, sporting comedian; Margaret Dennis, comedienne; Cecil and Jenny, novelty instrumental act; Victoria and Ramoo; and Jack Straw, in a nautical scena.

HIPPODROME.—R. M., Mr. Mark Lorne.—Pattman and his mammoth organ, assisted by Miss Irene Flanders, contralto; Annie Rooney, comedy character studies; Gicardo, juggler. Sam Hilton, comedian; Two Meurs, sensational hand balancers; Olive Fox and Clarkson Rose, in tunes and topics.

**SOUTHEND.**

AMBASSADORS' THEATRE.—P. & M., Mr. Herbert Jay; R. M., Mr. A. E. Newton; Mus. D., Mr. T. Burrows.—"A Pair of Silk Stockings."

HIPPODROME.—M. D., Mr. Chas. Gulliver; R. M., Mr. E. H. Neighbour; Mus. D., Mr. Chas. H. Meek.—The First Army Show, in their revue, "Splinters of 1922," in which all the ladies are gentlemen.

**SOUTHPORT.**

OPERA HOUSE.—P., Southport Opera House and Winter Gardens Co.; A. M., Mr. A. Walker.—Messrs. Julian Wylie and James Tate's company in "The Garden of Allah."

PALLADIUM. — A. M., Mr. Joseph Bernard Hothersall.—Harry Day's brilliant revue, "Patches," is having a very successful run here this week. Kitty Colyer, the well-known comedienne, is the leading lady, and Jimmie Leslie the leading comedian.

PAVILION THEATRE.—P., Southport Pier Co.; A. M., Mr. P. Artingstall.—Bina and Kitti Leopold, the famous dancers, are here in "Crackers," a very successful revue.

**SOUTH SHIELDS.**

THEATRE ROYAL.—P., South Shields Empire Palace Theatre Co., Ltd.; G. M., Mr. Harry Esden; R. M., Mr. William H. Bavidge; Mus. D., Mr. Gilbert McDearmid.—The up-to-date comedy revue, "What a Change," with strong cast and full beauty chorus, is being presented with great success.

EMPIRE THEATRE.—P., South Shields Empire Palace Theatre Co., Ltd.; G. M., Mr. Harry Esden; R. M., Mr. Logan Stephenson; Mus. D., Mr. Joseph Campbell.—Mrs. Kimberley's company are appearing in "Twiddley Bits."

ALEXANDRA THEATRE.—P. & M., Mr. Will H. Glaze; S. M., Mr. Ernest L. Eykyns; Mus. D., Mr. D. Hird.—Mr. Will H. Glaze's repertoire company are presenting "Ashamed of the Man She Married."

PALACE THEATRE.—P., High Shields Palace Theatre Co., Ltd.; G. M., Mr. Harry Esden; R. M., Mr. John McColl; Mus. D., Mr. Harry Verd.—Hayward and Hay, in "D'ye Ken, John Peel?"; Reano, in a musical comedy selection; and pictures.

QUEEN'S THEATRE. — P., Borough Theatre Co. (South Shields), Ltd.; Mus. D., Mr. James Todd.—The Horatio Nicholls Five, in selections from their repertoire; and pictures.

**STOCKPORT.**

THEATRE ROYAL AND OPERA HOUSE.—Sole Owner and M., Mr. Charles Revill; A. M., Mr. John Revill; B. M. & S., Mr. Charles Revill, junr.—Mr. Evan Jones presents the John Ridding Grand Opera Company in a repertoire of operas.

HIPPODROME.—P. & G. M., Mr. J. H. Stansfield; R. M., Mr. E. J. Lyons.—The African Productions present the musical comedy revue, "London to Baghdad."

**SUNDERLAND.**

THEATRE ROYAL.—G. M., Mr. Harry Esden; R. A., Mr. Richard L. Griffiths; Mus. D. Mr. E. Field.—The revue, "Froth," described as a frolicsome feast of fun, produced by Tommy Lorne, is doing good business, with two houses nightly.

PALACE.—P., Mr. A. G. Hamilton; R. M., Mr. W. Gillespie; Mus. D., Mr. Harry Hubble.—Pictures, and The Dauntons-Shaw Troupe of Australian entertainers.

KING'S.—P., Messrs. Thompson and Collins; R. M., Mr. E. Jefferies; Mus. D., Mr. W. Hugh Jones.—Pictures and vaudeville by The Pall Mall, comedy absurdity, and Rebe Kesslora, vocalist.

EMPIRE.—P., Sunderland Palace Co.; G. M., Mr. Harry Esden; R. M., Mr. A. E. Barnes; Mus. D., Mr. H. Elliott Smith.—The programme presented here this week is a revue, "The Blue Birds," staged by Mr. J. F. Worsley.

**SWINDON.**

EMPIRE.—P., The Wiltshire Entertainments Co., Ltd.; M. D., Mr. Alfred Manners; A. M., Mr. Alfred Manners, jun.; Mus. D., Mr. Oswald Bentley.—Walter Howard presents "Seven Days' Leave."

**WESTCLIFF.**

NEW PALACE.—P. & M., Miss Gertrude Mouillot; R. M., Miss Florence Dean; Mus. D., Mr. Adam Seebold.—Thos. C. Dagnall presents "Lord Richard in the Pantry."

**WEST HARTLEPOOL.**

EMPIRE THEATRE.—P., West Hartlepool Empire Palace, Ltd.; G. M., Mr. Harry Esden; R. M., Mr. Jos. Tennant.—George Edwardes' production, "A Southern Maid."

GRAND THEATRE.—P., Grand Empire Theatres, Ltd.; G. M., Mr. Stanley Rogers; R. M., Mr. Tom Braithwaite.—The revue, "Keep Guessing," is staged here this week.

**WHITEHAVEN.**

THEATRE ROYAL.—P., The Grand Theatres, Ltd.; M., Mr. Stanley Rogers; Asst. M., Mr. J. Cole.—The Raynor Repertoire Company are fulfilling their second week's engagement with "A Bunch of Violets," "The Middleman," and other plays.

**WOLVERHAMPTON.**

GRAND.—L. and M., Mr. E. H. Bull; M. D., Mr. Arthur Jackson.—Dee Cee Tours present their principal company in "A Bill of Divorcement."

HIPPODROME.—M. D., Mr. Chas. Gulliver; M., Mr. James Kilgour; S. M., Mr. Stanley Mayo; M. D., Mr. Arthur Grimmett.—Maud Allan heads the bill, supported by a full variety programme, including Bichette, sea-lion comedienne; the Cardinels; Syd Moorhouse; G. W. Monkman; Barry Burnett, and Zanetto.

ROYAL.—P., Mr. and Mrs. F. G. Kimberley; A. M., Mr. Edwin S. Frisbey; M. D., Mr. Harry Bradley.—Ray Bros. present a new burlesque, "The Fun Shop."

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WEDNESDAY, MAY 3, 1922.


# THEATRICAL EMPLOYERS' REGISTRATION.

THE second reading of the Theatrical Employment Bill was crowded out in the House of Commons on Friday, and we have no means of knowing what line the mover and seconder of the measure proposed to take. MR. C. W. BOWERMAN, who had charge of the Bill, was formerly secretary of the London Society of Compositors—a very estimable man, but what he can know with regard to the business of the theatrical calling we cannot imagine.

**Pillorying the Profession.**

In moving the second reading of the Bill, MR. BOWERMAN would probably have referred to the conditions that exist in the profession, especially on tour, and would have painted in vivid colours the evils of the stage, of which immorality and dishonesty would be the most prominent.

We do not wish to minimise the iniquities of the defaulting manager, but doubt if they are so prevalent as to be pilloried in Parliament and Press in a way such as would result from a Commons debate.

We find an evening paper already making sensational capital out of the situation and heading an article "Rogues of the Stage." The article speaks of "fee-snatchers," probably confusing the manager with the agent, and overlooking the fact that the latter has already to be licensed.

Hon. members would no doubt have enlarged upon the iniquities of "Mr. Bogus," so that, instead of being a comparatively rare bird, it would be made to appear as if he were representative of the whole of the profession. For this reason, principally, we look with uneasiness upon the introduction of a Bill into Parliament dealing with theatrical affairs unless the measure is in charge of experts in that particular line.

At the provisions of the Bill generally we have no reason to cavil. True, we think that it has taken a much wider range than circumstances warrant. A company of three would in every case be a music hall act, the employer of which would himself draw a salary, would not be dependent upon the box office returns, and would therefore not be likely to repudiate his responsibilities to his supporting artists. He would also have to go to the expense of maintaining a private address or office for the purposes of insertion in his licence.

Opponents of the measure are therefore justified in their attitude. At the recent meeting convened by the BISHOP OF LONDON, their objection to the Bill was stated to be the fact that it cast a slur upon the profession. His Lordship replied that he himself was licensed, and that the clergy under him were licensed. The clergyman's licence, however, we might remind his Lordship, is not an employer's licence, but a proof that he is properly accredited to his ecclesiastical post. The Bishop needs no licence to employ his footmen or his chauffeurs, any more than his curate requires a permit to employ his cook.

**A Sinister Effect.**

It should not be overlooked that while the influence of the BISHOP OF LONDON is directed towards suppressing the immoralities which are said to exist in the profession, the proposed Bill deals only with the question of defrauding the labourer of his hire. It cannot seriously be contended that the prompt payment of salaries would be sufficient to purify any calling, whether of the stage or anything else. We fear, however, that in any discussion on the proposed Bill that phase of the question would be kept well in the forefront, and it is there that the odium would lie. It would have a sinister effect on the whole business of entertainment providing, and would give opportunity to the enemies of the stage to exercise their prejudices to any length.

No effort should certainly be spared to eliminate the bogus manager from the business, but we feel that it could be attained without resorting to a Parliamentary process. It is in the travelling company that the evil appears—if, indeed, it is not confined entirely to that section of the profession—and the Association of Touring Managers, with ninety per cent. of managers in its ranks, could be relied upon to formulate a method by which the bogus pest would be expeditiously wiped out.

# THE PLAY IN PARIS.

## More Shakespeare at the Odeon—Detective Play at the Antoine—New Ballet at the Opera.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—Operetta is the order of the day; that offered at the Theatre des Ternes is up-to-date. "Les Aviateurs au Couvent," three acts, by Emile Codey, music by Rodolphe Hermann, tells of a couple of airmen who alight on an island where there is a convent. The inmates have never seen a male creature excepting the high priest, who makes periodical inspections to choose virgins for the king. On the day of the Europeans' arrival the choice has been made of two delicious damsels, not highly flattered at the honour conferred. The aviators save the girls from the intended sacrifice, but are made prisoners for their pains. Having consulted a calendar and ascertained an eclipse of the moon to be apparent that night, they prophesy the anger of the heavens should they not be released, and the phenomena happening, the inhabitants of the island get scared. The aviators, after a series of adventures in the convent, are thus able to make their escape, carrying the two virgins with them to more congenial climes. This ultra-modern musical comedy is light and airy, and constitutes a diverting entertainment for local consumption.

**Le Songe d'une Nuit d'Eté.**

On Friday evening M. Firmin Gemier, after his return from Stratford-on-Avon, presented at the Odeon the French version by the witty author, G. de La Fouchardière, of "Midsummer Night's Dream," under the auspices of the Shakespeare's Society here. Special costumes have been designed by Guy Arnoux and Harry Bour, specially engaged for the part of Bottom. Needless to say, it is a fine production, with incidental music taken from Mendelssohn.

The public saw for the first time at this première the new drop curtain of the Odeon, by Louis Anquetin, *à la gloire* de Shakespeare. It depicts the bard reflecting with his principal characters appearing before him—King Lear, Macbeth, Falstaff, Ophelia, Romeo and Juliet, &c.

**"Le Spectre de M. Imberger."**

Likewise on Friday the première of a new comedy was given at the Theatre Antoine, which was well received. "Le Spectre de M. Imberger," in four acts, by Henri Clerc and Henry de Gorsse, is adapted from a novel by Frederic Boutet. Dr. Imberger is a respectable old gentleman married to a woman much younger than himself. He suspects she flirts, particularly with his nephew Max, a sculptor, and talks about being "fed-up." As a matter of fact, he disappears, his wife showing genuine regret. He is believed to have been murdered, his friend Barfin, as an amateur detective, professing to unravel the mystery, notwithstanding neighbours declare the worthy doctor has since been seen roaming around the country. Indeed, one day, when the family is assembled in the parlour, the spectre of the deceased is perceived passing the bay window. Max, by chance, rushes forward, but is felled by a blow on the jaw, to the surprise of the detective. Barfin is not baffled; he smiles, convinced he is on the right track. Then in the evening, when the family is again assembled, the figure once more appears, to the mystification of Max this time.

The wife utters a cry as she approaches her supposed husband, who pushes her on one side as he lets fall a mask covering the features, revealing the detective. He immediately pounces on Max, commanding him to confss the truth. Then the explanation is given in a few words. Max killed his uncle, being in love with his aunt, and, to allay suspicion (and being a sculptor), he fabricated a mask resembling the deceased, and, wearing this, he promenaded at night. The amateur detective makes the discovery during his investigation in the room occupied by Max, and, having appropriated the mask and a suit of the doctor, he caught the criminal at his own game. Arquilliere does his level best to save the play in the rôle of the detective, supported by Mlle. Laurence Dulud as the wife, and the clever young actor Charles Boyer as the ungrateful nephew.

**"Artemis Troublee."**

It was also Friday evening Mme. Ida Rubinstein presented a new ballet by Leon Bakst, for which Paul Paray furnished the score, and Nicola Guerra arranged the dances. The well-known fable of Acteon is the theme treated, inspired from seventeenth century mythology. This ballet was adapted to the music, in the same manner as "Sheherazade," and not the score set to script. Mme. Rubinstein acts the part of Artemis, with Svoboda as Acteon and Severin, the pantomimist, as the god Zeus. Camille Chevillard conducts the orchestra.

Maria Barrientos and Wanda Landowska will give a series of concerts this week at the Theatre des Champs Elysées, after which there is to be a Wagnarian season directed by Jacques Hebertot.

# THE DRAMA IN AMERICA.

## "Make It Snappy"—"Letty Pepper"—"The Goldfish"—"The Hairy Ape."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, April 15.—"Make it Snappy" is the title of the new entertainment at the Winter Garden, where vaudeville has lately reigned. Vaudeville has not disappeared by any means with the change of bill, for the new entertainment is full of it. The comedian-in-chief is Eddie Cantor, who easily upholds his reputation as a funny man. Jean Schwartz has composed a number of taking tunes, "Lovable Eyes" being the most popular number, with "Cheeky Kiki" a good second. Among those who contribute to the new show are the Eight Blue Devils, Tot Qualters, Nan Halperin, Lillian Fitzgerald, J. Harold Murray, Lew Hearn, and Joe Opp. There is a beautiful ballet, with Cleveland Bronner and Infrid Solfeng as the principal dancers.

**"Letty Pepper."**

At the Vanderbilt Theatre Charlotte Greenwood is appearing in the title-rôle of the above-named musical play by Oliver Morosco and George V. Hobart. The scenes are laid in a department store, and a fashion show in the last act is very well done. Miss Greenwood's eccentric dances and the appearance of Master Gabriel, a clever midget, are among the things that keep the audience amused.

**"The Goldfish."**

This three-act comedy, in which Marjorie Rambeau is appearing at Maxine Elliott's Theatre, was originally a naughty French farce by Armont and Gerbidon, with many lovers, and called "A School for Cocottes." For the benefit of American audiences the adapter took the little Parisienne, put her into a New York department store, and made an honest woman of her, naming her Jenny. By means of two divorces and one convenient death Jenny reaches a point in her social career where she is about to marry a duke. But her first lover turns up and she decides for the simple life. About the best thing in the play is a scene in which Wilton Lackaye, as Count Stanislaus Nevski, gives the ambitious Jenny a lesson in etiquette and deportment.

**"The Hairy Ape."**

For the third time one of Eugene O'Neill's plays has reached Broadway after a probationary period in Macdougal-street, where the unpretentious little theatre of the Provincetown Players is to be found. The success of "The Emperor Jones" and "Diff'rent" has been recorded, and now "The Hairy Ape" has been put on at the Plymouth Theatre. The beginnings of this play have been traced back to the days ten or twelve years ago when O'Neill was an able seaman on one of the ships of the American Line, and came to know a certain stoker on the same ship—a huge Liverpool Irishman, who drank enormously, relished nothing so much as a fight, and had a great pride in his own strength, a pride that gloried in the heat of the stokehole and made him roar with delight when a weakling was carried out. Another of O'Neill's plays which had a successful run, "Anna Christie," was surcharged with profanity, but "The Hairy Ape" goes it much more than one better. The central character, Yank, the big stoker, agrees that work in the stokehole is "hell," and declares it's his favourite climate. Louis Wolheim, who plays the stoker, was a football player, and came honourably by the broken nose which is so useful a part of his present make-up. There are eight scenes, the earlier ones occurring on board an ocean liner bound for Liverpool.

# MUSICAL COMEDY MEMORIES.

## A LINK WITH GEORGE EDWARDES.

By RALPH ROBERTS.

**Persistent rumours that "The Merry Widow" was to be revived led the Editor of the "Era" to obtain the following article from Mr. Ralph Roberts, now appearing at the Vaudeville, who, it will be remembered, made a big hit as the waiter at Maxim's when the famous musical comedy was produced at Daly's.**

Did I notice any change in the musical comedy world on returning to England after several years abroad? Frankly, I don't suppose anybody cares twopence whether I did or didn't, but since you've been good enough to ask me I'll tell you—yes, I did. I noticed two things particularly—one was that, with the passing of George Edwardes and Charles Frohman, the individual managers seemed to have disappeared in favour of the "Syndicate"; and the other was the gradual growth of personal intimacy between the players and their audience.

The "fourth wall" that we were always told to consider filled the proscenium opening had disappeared with a vengeance and left the artists cheerily hobnobbing with the stalls, so to speak, whilst the introduction of the "gang plank" in certain musical entertainments destroyed the dividing

(*Photo, Navana.*

line still more completely, until one hardly knew who were the performers and who were the audience!

**Then and Now.**

Now, were you to ask me—you haven't asked me, I know—but were you to ask me if I consider these changes for the better or the worse, I should be at a loss how to answer. As far as I know—which isn't very far—there was always some sort of syndicate behind theatrical enterprise; but the difference between the "then" and "now" was that the syndicate backed a theatrical manager who had spent his life in studying the business, and he had absolute control in the matter of management, and was, as far as the artists were concerned, the only person who counted. Hence George Edwardes, Robert Courtneidge, Charles Frohman, and others of their kind, were the absolute heads of the productions they undertook, and were in personal contact with every member of the company—great or small. The present syndicate is—well, different, and the lack of personal touch is to be deplored. There are, of course, exceptions. Andre Charlot is one of them. He does take a very keen and personal interest in his companies, and that, I am sure, is the reason he is so successful in his enterprises.

With regard to the growing intimacy of musical shows, I'm all in favour of it. I know someone has said, "Remove not the old landmarks," and the fourth wall no doubt has a tremendous dramatic value in a serious play. But in a musical show, what can be more delightful than to open a door in the wall, and find yourself surrounded by a bunch of cheery souls all ready to shake you by the hand, as it were—to welcome you among them, encourage your efforts, and establish a cosy intimacy that makes not only for a "brighter London," but a brighter world?

**My First Chance.**

Now for a few reminiscences. My first real London opportunity came after many years of hard battling in the provinces. It was George Edwardes who gave it me. I created the part of the comic waiter in "The Merry Widow"—which, if rumour is correct, may be revived in London; I hope so, because it is one of the finest musical comedies that has ever been written. I have travelled throughout the whole of India, the Straits Settlements, British Malaya, China, Japan, and Australasia, and played the leading comedy parts in over 30 musical comedy successes from the Gaiety, Daly's, the Shaftesbury, and other London theatres.

**Waiter Parts My Undoing.**

I was recently asked why I have been abroad so much, and I had to confess that the waiter parts which seemed to promise such big things for the future were my undoing. When I approached Mr. Edwardes with a view of obtaining a part in his next production, the great impresario replied, "Certainly, Roberts. Of course, you must be in the next production. But, wait a moment. No; I'm sorry—it's impossible. *There isn't a waiter in it*"!

Having no inclination to play only waiters' parts for the rest of my life, I accepted an engagement with the late Maurice E. Bandman as principal comedian, and for many years I toured India and the Far East. Returning home, the waiter dogged me. I heard that George Grossmith had been searching England for me to play the waiter in "To-night's the Night" at the Gaiety Theatre, so once again I donned the side whiskers and proceeded nightly to Golders Green—in the play, of course!

Then came the war, and, after three years' active service, Mr. Grossmith once again secured me for the waiter in "A Night Out," which was so successful at the Winter Garden. Determined to have no more to do with waiters, I migrated to the Prince of Wales', where I was promoted—socially—to a French cabaret proprietor, which I followed up at the Gaiety with a performance of a Japanese restaurant keeper in "The Little Girl in Red.' Mr. André Charlot, immediately on the termination of that piece, engaged me to play in "Pot Luck" at the Vaudeville, where I appear as a suburban "know all," a pirate, an octogenarian in the much-lauded number "How Time Flies" (in which I am partnered by Mr. Herbert Mundin), a vendor of street novelties, a packet of smoking mixture, and—myself.

But enough of this personal stuff!

**The Commandeered Dress Suit.**

Here is a true story. We were playing "Dandy Dick" in New Zealand, and, as the end of the season had come, most of the wardrobe and scenery had been shipped. In the second act of "Dandy Dick" I had to appear in evening dress, and it was eventually discovered that my dress clothes had been packed up and sent away I only had a light suit. The assistant manager, realising the awkwardness of the situation, dashed round to the front of the house, and, singling out a little man in the audience, telling him that one of the ladies of the company wanted to see him, dragged him round to my dressing-room. Here the man was divested of his evening suit and was compelled to sit in my room throughout the whole of the second act while I wore his clothes on the stage! Afterwards he went back to his seat in front of the house and enjoyed the rest of the show.

**Acting in the Far East.**

There is a vast difference between acting in this country and in India and the Far East. There is the climate, for instance, which in many places is exceedingly trying. And yet the continual sea voyages members of the Bandman Opera Company have give them time to recuperate. If such a pleasure were given to artists in England we should never be fagged, even after a ten years' run. The continual sea voyaging in the East adds interest to what would otherwise be, perhaps, a monotonous life in so trying a climate.

One of the astonishing things is that the audiences, although the performances are more or less organised for Europeans, are largely composed of natives of the different countries, and the way in which they follow the jokes is remarkable. It shows how much the people of other nations learn our language and how little we English people know of theirs. I remember playing in "The Girl in the Taxi" at Tsing-Tau, a port in China captured from the Germans by the Japanese at the beginning of the war. I was there just before the war, and it was interesting to see the audience, mainly composed of Germans, following our jokes with great interest.

# AS YOU LIKE IT.

**Stage Advice.**

It is better to join a stock company than a stuck company.

* * *

And it is better to be a stock actor than a laughing-stock actor.

* * *

And—once again—it is better to be an actor of many parts than of many partings.

* * *

**There and Here.**

Shakespeare is to be produced in Jerusalem in the language of the prophets. Here, too, we have a language of the profits—the box-office.

* * *

O, silence is golden—
This truth chatter balks—
But we are beholden
When the box-office talks!

* * *

George Robey is practising the violin. I suppose he regards it as his second string!

* * *

**"Not So Bad As We Seem."**

Oxford's verdict on the Grand Guignol Company.

* * *

Contrary to expectations, the city of the University did not prove an averse city.

* * *

**A Boccaccio Thought.**

At the Drury Lane, you never hear anyone Boo-caccio.

* * *

In fact, "Decameron Nights" has made a big Bo-catchio!

* * *

The film aspirant who said he had had experience of acting without an audience spoke the truth. It explained his new ambition.

* * *

**Congratulations**

To Stella Carol on her recovery and reappearance. It's good to hear Stella carol again.

* * *

"This is the O.P. side," said the stage manager. "I see," replied the novice. "And is this the side I 'op on or 'op off?"

TOUCHSTONE.

H. A. SAINTSBURY AND ELLIS JEFFREYS
in "Decameron Nights."

# WE HEAR—

That the Comedy goes into quarantine on May 15 and "Quarantine" into the Comedy on June 6.

* * *

That Hilda Bayley is one of those people whose particularly lucky number is 13.

* * *

That the "star" comedian is going to celebrate his birthday in a thoroughly handsome manner.

* * *

That there was heavy betting as to whether the lady who left her bag in the stalls would claim it, said bag containing a packet of cocaine.

* * *

That she didn't, said cocaine being ceremoniously burned by the law-abiding management.

* * *

That four chorus ladies are known to have taken to the drug solely on the strength of newspaper reports as to its "fashionableness."

* * *

That Preston North End "went through it" with one particular Saturday night gagster.

* * *

That Miss Fothergill, of the famous cricketing family, is leading a "beauty chorus" XI. to battle this summer—if a ground can be secured.

* * *

That Berté Adams has refused a big offer to return to the stage.

* * *

That this is only because she is considering another one—a bigger.

* * *

That a "mystery tip" appeared on a theatre notice board last week.

* * *

That it gave something really good for the Jubilee Handicap.

* * *

That friends are contemplating a testimonial matinée for Jupp, the "king" of stage-door keepers.

* * *

That the comedienne of the returning "No. 1" company was happy when she heard she was likely to take over the part in town.

# THE VARIETY WORLD.

*Vaudeville Golfing Society—Presentation to Harry Goodson—Georgie Wood for Australia.*

**Vaudeville Golfing Society.**

The first of the Vaudeville Golfing Society's Monthly Bogey Competitions was held at Sudbury last Friday, and attracted a large attendance, which included Sir Harry Lauder, Mr. Charles Austin, Will Fyffe, Jesse Jacobson, Charles Tucker, Roxy La Rocca, Geo. Sanford, Sammy Shields, Harry Barrett, Morny Cash, Horace Lane, Charles King, Dave Carter, Horace Sheldon, J. C. Humphreys, Eric Randolph, Bert Weston, John Barton, Arthur Hanlon, and R. Hind.

The weather was delightful, and the course, after the recent big professional match, was in excellent condition. Playing, however, from the "back tees," the scores ran higher than usual. Mashie shots became iron shots, and so on. All things considered, therefore, the winner, Mr. Horace Lane, who finished four down, put up a very creditable show. Mr. Horace Lane was formerly secretary of the Society, and his victory was a very popular one. Mr. Charles Austin was runner-up, with a score of "five down," and Sir Harry Lauder and Mr. Jesse Jacobson tied for third place with a score of "seven down."

Sudbury found great favour among the members, for the surroundings are picturesque, it is an interesting course, and the Club House is a marvel of modern comfort. The next visit there is for the Dave Carter Cup, on Tuesday, May 16. The cup is to be won outright, and the play is by bogey.

The first series of monthly medal competitions commences on Friday, May 12, at Raynes Park.

In the qualifying competition for Captain's Prize at Wimbledon Park Golf Club, Mr. Dave Carter ran out second with a net score 129 (two rounds). There were 200 competitors.

**Moss Empires Director.**

At a meeting of directors of Moss' Empires, Ltd., held on Tuesday, the 25th inst., Mr. John Thompson, of Dinsdale, Blyth, Northumberland, was appointed a director of this company.

**Presentation to Harry Goodson**

Many prominent citizens of Camden Town and the entire staff of the Bedford Theatre of Varieties gathered on the stage after the first performance on Tuesday evening, the 25th ult., to present Mr. Harry Goodson with a silver rose-bowl as a token of their esteem and in commemoration of his twenty years' association with the theatre. It was a happy coincidence that the presentation, which was made by Mr. J. S. Sackier, the manager, on behalf of the staff, and by Mr. John Gandy, manager of the National Bank, happened on Mr. Goodson's birthday. The bowl is an exceedingly handsome one and of large proportions, and is inscribed: "Presented to Mr Harry Goodson by the staff and patrons of the Bedford Theatre of Varieties in commemoration of his twenty years' association with this theatre."

**The New Cabaret Show.**

The Folies de Montmartre, at the Lower Queen's Hall, have a gala night to-night (Wednesday), when favours will be given and new features introduced. At every performance since its production, the Cabaret show has been fully booked up, and the accommodation of tables has proved all too small. It is the intention of the management to put several new items into the show, notably some comedy speciality acts.

**"The Peep-Show" in Africa.**

A cable from Johannesburg gives the welcome information that "The Peep-Show," produced exactly as it was presented by Messrs. Wylie and Tate at the London Hippodrome last year, opened on Monday, the 24th, and created an extraordinary sensation. All the scenery and dresses for this version of "The Peep-Show" have been constructed in the studios and wardrobe of the African Theatres, Ltd., and the company includes Billy Fry, Frank Foster, Edwin Styles, Harry Brunning, Alexander Haviland, and the Misses Billie Bell and Billie Desmond. After playing the Empire, Johannesburg, the company will visit all the first-class cities in South Africa.

**Presentation to Mr. E. Fryer.**

Mr. Edward Fryer, who has lately relinquished his duties as assistant manager at the Bristol Hippodrome to take over the appointment of manager of the Shepherd's Bush Empire, has been presented by the Hippodrome staff and friends with an illuminated address, a handsome silver tea service, a barometer, and a silver-mounted fountain pen, Mrs. Fryer being the recipient of a pretty silver trinket box. Mr. S. Fortescue Harrison made the presentation in a happy little speech, and Mr. Fryer, in returning thanks, said how greatly he appreciated their kindness and the good fellowship that had always existed amongst the staff.

**The London Hippodrome.**

For a month or longer very unostentatiously electricians have been busily installing a marvellous lighting display on the frontage of the London Hippodrome. It is even now not yet complete, but shortly the first display of its kind ever seen in the country will get its "try out." Briefly, a perpetual silent rocket display will be witnessed, advertising "Round in 50." The rocket will start off on its upward career, giving out myriads of colours, and displaying the star artists' names. At the summit of its career the rocket bursts into a thousand stars, and a million sparks will apparently fall—but not to be ground. The new innovation is to be a perpetual rocket display, without smoke and without noise. More than 10,000 electric lamps are to be employed to bring about this result.

**Georgie Wood for Australia.**

Prior to sailing for Australia, where he is to make an extended tour, Georgie Wood paid a visit the other week to say au revoir, as he put it, and not good bye, to his many friends and relatives in Sunderland, the town of his birth and early triumphs. He motored from Leicester, where he was appearing, and amongst others honoured with a visit was his uncle, David Hayes, the cheery landlord of the Villiers Hotel, the headquarters of Buffaloism in Sunderland, where Wee Georgie was some time ago initiated into the mysteries of the Order. Georgie was brim-full of merriment, and anticipates a good time in the Antipodes. He has never visited them before, although he made a successful run around America, where he was everywhere well received.

It was in Sunderland that it was first observed that Georgie was possessed of more than average ability. He was a very precocious youngster, and original from his earliest days. He started singing at smoking concerts when a toddler, and had to be lifted on a table which answered the purpose of a stage for him. His first real public appearance was in connection with the old Sunderland Charity Carnival, which, in the time of Mr. Charles Machin, used to be held yearly in the Avenue Theatre, which is now a picture house. He there scored a great success, and it led to his being brought out in earnest. He has never looked back. Georgie sailed last Saturday and was given a hearty send-off.

**Theo Ward's New Act.**

Mr. Theo Ward, the well-known pianist and composer, is opening at the Metropolitan next week in his new act, "A Master and a Dancer," in which he will be assisted by Miss Iris Barclay, who will represent "The Spirit of the Dance" in one of his newest compositions. Mr. Ward is also presenting a new patrol, which he has specially composed, and has dedicated to the memory of those who fell in the great war.

**For South Africa**

The following artists sailed from Southampton on Friday last, per R.M.S. "Armadale Castle," to fulfil engagements with the African Theatre, Ltd., booked by the I.V.T.A., Ltd.: Lois J. Seymour, Tambo and Tambo, The Real McKays.

**Matinee at Balham.**

A very successful matinée performance was given at the Balham Hippodrome last Wednesday in aid of Tooting Town's New Sports Ground Scheme. Amongst the artists who kindly gave their services were Daimler and Eadie, Rene Ralph, Evelyn May and Sisters, Sandy Rowan, Wilson Hallett, Dorothy Pinhoe, Bobbie Kerrigan, Four Madcaps, Hope Brothers, P. G. H. Fender, and Marjorie Fulton. Mrs. Griffiths, G. Wilde, Len Farley, and C. Russell Baughen all worked untiringly to ensure the success of the matinée, and with S Laurance, Esq., who kindly lent the theatre for the occasion, were heartily thanked by the committee of the Tooting Football Club per J. W. Molden, Esq.

**Harry Ford**

Another very interesting letter is to hand this week from Harry Ford, written on March 28. Harry says that the trouble had been settled, and that he was having a very successful time, but was looking forward to getting back to see the home folk again.

**Palace, Maidstone.**

The pretty little theatre at Maidstone, known as the Palace, has been leased by Messrs. H. E. Chabot and R. P. Green, and will be run under the personal direction of Mr. F. E. Chabot. Mr. Chabot is well known as a producer, with twenty-one years' experience in the profession, and he intends to run the theatre on up-to-date business lines, and also to much improve the theatre from a structural point of view. Business during the past few weeks has steadily been improving, and the numerous friends of Mrs. P. D. Elbourne will be glad to know that Mr. Chabot has arranged for her to remain in the capacity of acting-manageress.

**Ernie Mayne.**

At the Victoria Palace this week Ernie Mayne is making a big success with his new number, "Hello, Old What's-a-Name!" and is always sure of hearty applause for it. This number is issued by the Lawrence Wright Music Co.

**"Pimple" in Town.**

This week at the Empire, Edmonton, Pimple is presenting his latest comedy success, "Her Ladyship," which proved a wonderful hit when produced for the first time at the Empire, Leeds, a month ago, and with which the famous film comedian has since been scoring all along the line. Next week Pimple goes to the Queen's, Poplar.

**THE REAL McKAYS' AU REVOIR.**

On the eve of departure for their South African tour the Real McKays invited a few friends to dinner at Frascati's on Thursday evening last. Lily and Neil had as their guests Mr. and Mrs. Harry Masters, Daisy Masters, Marjorie Fulton, John McKay, Harry Ristori, and Len Stewart. A specially-designed menu was prepared and after dinner Mr. Masters invited the party to the Palladium, where he placed two boxes at their disposal to see "Rockets," a most enjoyable evening being spent. A host of friends turned up on Friday at Waterloo to wish the travellers bon voyage. In the above photo are Daisy Taylor, Harry Ristori, Fred Francis, Neil McKay, Lily Masters, Daisy Masters, Len Stewart and Marjorie Fulton.

**Variety Artists' Federation.**

Members of the V.A.F. are requested to note that twenty-two death levies are now due upon the 1922 books. Red stamps eighteen.

**Arthur Jeffrey.**

Mr. Arthur Jeffrey on Saturday ceased to be manager of the Avenue Theatre, Sunderland, a position which he had held for eight years. In a fortnight's time, with partners, he opens a tea garden and dancing hall at Roker, on the site which was previously used by a troupe of minstrels named The Jumbles

Mr. Jeffrey and his wife were for a number of years on the variety stage as The Medoras. Theirs was a drawing-room entertainment, and they visited all parts of the world during their entertainment career. They were for seven years in Australia and three and a half years in the United States and Canada, visiting forty-two of the forty-eight American States.

Mr. Jeffrey will be succeeded at the Avenue Theatre by Mr. W. Mills, who was for some time assistant manager of the Havelock Picture House, Sunderland.

**Where the Eggs Come From.**

A great deal of amusement is caused every afternoon and evening by Fred Culpitt at Maskelyne's Theatre. One trick by which Culpitt always gets many laughs is the egg-producer. By it he causes eggs to protrude from all parts of his person. There is nothing mysterious about the eggs; in fact, he really produces them on his own little farm, and the fowls have responded to his magic method so well that they are laying record supplies just now.

**M.H.A.R.A.**

The 1,240th meeting of the Executive Committee of the Music Hall Artists' Railway Association was held on Wednesday, April 16, 1922, when the following members were present: Messrs. Harry Marlow (chairman of committee, who presided), Bruce Green (vice-president), J. W. Cragg (hon. trustee), Fred Herbert (vice-president), Monte Bayly (hon. treasurer), Dick Henderson, Alf. Herald, Fred Woollhaf, Albert Voyce (vice-president), Chas. Kasrac, Howard Ward, Tom Gott, and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. Mr. H. Fryer, of the Spa Café, Bridlington, was appointed as agent in that town, and the agency in Halifax was transferred from the Shakespeare Hotel to Mrs. Lingard, Boar's Head Hotel. The question of the transference of the agencies in Liverpool, Manchester and Newcastle from the present offices was considered and dealt with.

Members of the M.H.A.R.A. are specially requested to note that the agency in Halifax has been transferred from the Shakespeare Hotel to the Boar's Head Hotel, and members must enter their names on the list at the latter address.

**Willie Rolls.**

News from the other side tells of the wonderful reception accorded to Willie Rolls, the remarkable skater, when he appeared at the Palace Theatre, Broadway, recently.

**Billy Danvers.**

Last week, at Shepherd's Bush, Billy Danvers appeared in place of Du Calion, and made a great success. Billy is away from town for four weeks, and returns to the Hippo., Manchester, next week.

**Eileen and Marjorie.**

At the Kilburn Empire this week that clever pair of juveniles, Eileen and Marjorie, are making their reappearance on the L.T.V. circuit.

**Arthur Brough.**

One of the laughing successes of the bill at the Kingston Empire recently was the revised ventriloquial scena of Arthur Brought. Last week Arthur resumed the L.T.V. Circuit for two weeks, and on the 8th returns to the Stoll Tour at Ardwick Green.

**Golda Penville Quartette.**

The Golda Penville Quartette opened at the Empire, Preston, on Monday evening with an all Lawrnce Wright repertoire, including "The Night of the Ball," "That's How the World Was Made," "The Memory of a Song," and "Masks and Faces." The show was a great success, all the numbers receiving the heartiest of applause.

**Charity Matinée at Chiswick.**

The Chiswick Empire will be the venue next Saturday of a matinée given by the Chiswick Operatic Society, in aid of the local war memorial homes. The programme will consist of a performance of the opera, "The Rebel Maid," which the Society presented so successfully last week at the King's Hall.

**Arnold Astor Resumes.**

On Monday, at the Royalty, Chester, Arnold Astor, the international ventriloquist, resumed, after spending a couple of months at his farm in Sussex. Arnold tells us that he anticipates a record fruit season, and also reports good progress with his bee farm, which is being developed on an extensive scale.

## GEORGE ROBEY AS EDITOR.

### Hippodrome's Latest: "The Scarlet Letter."

### A SPORTING CONTEST.

*A little Crème de Violette—*
*A Kummel, just a sip;*
*A spot of Green Chartreuse to wet*
*A feller's upper lip.*
*A Cherry, a Forbidden Fruit,*
*An Angelique supeme—*
*And then I dribbled down my suit*
*To dream this awful dream.*

*I dreamt that George (ordained to be*
*Lord Laughter's Chief of Staff)*
*Not only hated £ s. d.,*
*But could not make me laugh.*
*I dreamt his cheery face was grim,*
*And all his mirth was wrong,*
*And no one ever wanted him*
*To sing a Sing-Sing song.*

Thus "The Heap-o'-Drum Showman" in verses in the Hippoet's Corner in "The Scarlet Letter."

It ought to be mentioned before anything more is written that "The Scarlet Letter" is not a new journal for boys, but a "House Magazine" for the London Hippodrome staff.

Its number is 1, and its price 6d., which money is to be handed to the Variety Artists Benevolent Fund.

And it is edited by George Robey, who on the frontispiece makes a point of the fact that he is editor for "this issue only." The joint editors of the next number, it is announced, are Miss Renée Gilland and Miss Helen Reel—a delightful transposition of Christian names.

The verses above quoted are two of six, and they are entitled "A Hippodream of Fair Hades," with the sub-title: "After Flirting too long with my Lady Liqueur and Her Friends."

The writer of the leading article seems to be in an uncertain mood, for he says:—

'Some day, perchance! mayhap!! maybe!!! we shall think of a subject to write upon for the opening number of our glorious publication.'

And yet he breaks forth into a lengthy editorial, which concludes:—

"... I can tell you that I have the utmost confidence in

PONDOLAND

as the winner of this year's Derby."

So put your money on Pondoland if you think George Robey's tip worth following.

The Northern correspondent in the Annexe writes, among other things: "I have heard that Renee Reel the other day expressed the opinion that a bachelor is a souvenir of some woman who found someone better later on."

While the Eastern correspondent in the Scotch Stores sends, among his whispers: "When G. R has friends in front, dear, he likes them to sit in Row B, excepting in the Dog Days, when he likes K9." And the Western correspondent in the Leicester Lounge records these utterances: "When he heard George Robey 'Sing-Sing' this made Herman Finck."

It were better that "The Era" left alone "Things Better Left Unsaid"; but a line or two from the article "Two a Day for Ten," by the "Stick Wagger," may be of interest. "The Stick Wagger" says:

"One has so much spare time on one's hands—just a few little compositions before breakfast, gramophone records and business appointments in the forenoon, matinée in the afternoon, arrangements of selection of the latest musical comedy at teatime—evening show to follow. Social obligations until perhaps 3 a.m. The rest of the day is my own."

The Provincial correspondent writes (inter alia):—Words failed Julian Wylie when the "Western Mail" came out with the preliminary announcement that his new revue would be called "The Pup-Show!" Last Saturday, curiously enough, was "Waifs & Strays Flag Day," in Cardiff. Max Stewart and Will A. Bennet were both captured in the New Theatre by a bevy of charming ladies. But guess who, of the twain it was, that emerged from the stage door, a Waif and who a Stray!

Among the Sporting News is the statement that Barry Lupino has gone into training at Bray for the forthcoming contest with Stanley of the same tribe, to determine the 9st. 6lbs. Light Weight Championship of the Theatrical profession for a purse of £100.

## BIRMINGHAM SCHOLARS SEE WINSTON'S WATER LIONS.

A special performance of Winston's Water Lions, which are touring the variety halls under Moss' Empires direction, was given at Birmingham Kent-street Baths on Monday for the instruction and entertainment of some 500 elementary school children. Thus a practical addition was given to the customary and perhaps somewhat dry lessons in natural history.

The Lord Mayor (Ald. David Davis) was present, with the chairmen of the Education and Baths Committees. The demonstration also showed what can be done by kindness in training these and other amphibeans. The youngsters were most engaged with the imitations of porpoises and the race for snacks of food, but one could also observe their straining eyes watching the seals clamber up the high steps on to the diving board, and wondering how they could stand on a divided tail-fin which served the dual purpose of hind legs and propeller.

It is interesting to recall that these water lions were trained during the latter stages of the war by the American Government to detect enemy submarines.

**Eight Kiltie Lassies.**

This famous ladies' bagpipe band, which was so successful in "Three Cheers," are making a big hit in H. T. Snelson's "Kinema Kid," in which they take a prominent part.

**Plymouth Palace Theatre.**

A change in the managership of the Palace Theatre of Varieties at Plymouth brings back Mr. G. E. Prance, who for some time has been managing the Palladium Vaudeville Theatre, Southport. For ten years Mr. Prance managed the Hippodrome, Devonport, and when Messrs. Fredman purchased the Palace from Tommy Hoyle, he took over the general and booking management of the Palace, and was a big factor in the formation of Provincial Vaudevilles, Ltd. His wide circle of friends have given him a cordial welcome "home."

## PALLADIUM CONCERT.

### In Aid of Queen's Hospital for Children.

The concert organised by Miss Sybil Thorndike on Sunday afternoon at the Palladium, with the assistance of Miss Miriam Warner and the National Sunday League, was a big success. Miss Thorndike was able to announce just before the close that they had taken well over £500; of this, £25 came from Mr. Henry Mills for an autographed portrait of Sir Edward Marshall Hall, K.C., which was put up to auction by Mr. Nelson Keys. Sir Edward had previously made an appeal on behalf of the Queen's Hospital for Children, Hackney-road, E., on whose behalf the matinée was held.

The Central Band of H.M. Royal Air Force, with Flying Officer J. Amers, L.A.F., as conductor, opened the programme; their rendering of the "William Tell" overture was particularly well done. Miss Sybil Thorndike had a great reception, and she recited beautifully Hans Andersen's "Punchinello." Mr. Nelson Keys' "impressions" of dancers and others were wonderfully clever, and gained him an ovation. Selected songs came from Miss Olive Sturgess, Miss Margaret Vaughan, and Mr. Carl Formes. A programme slip announced Miss Eva Moore's inability to attend, and Mr. Mark Hambourg was another notable absentee, but the Russian tenor, Mr. Louis Aarons, ably deputised for him. Master David Weir, a very clever small boy, in a Tennessee song and dance and some smart imitations, richly deserved the applause he got. Mr. Tom Clare sang "Joan" and an up-to-date number, "Fine Old English Gentleman," and kept the audience in merry mood, and Mr. Van Dack's comedy cartoons were as funny as ever and highly appreciated. Miss Lee White and Mr. Clay Smith, the inimitable duo, sang "Why Don't You Smile All the While?" "Our Child," "The Syncopated Wedding," and "My Darling," or rather Miss White did most of the singing whilst Mr. Smith officiated ably at the piano. Miss Irene Russell's clever "Patience" number was an excellent item, and so were Mr. Toplis Green's songs, Wilfred Sanderson's "Harlequin" and Sidney Homer's "A Banjo Song." Two capital comedy duologues, one described as a conversation, by Noel Scott, in which Miss Auriol Lee and Mr. Gerald Gardiner scored, and the other, described as an incident, in which Miss Mary Merrall and Mr. Franklyn Dyall acted cleverly, were not the least attractive items on the fine programme.

**Hayman and Franklin.**

Writing under date of March 28 last, Joe Hayman tells us that he and his partner, Mildred Franklin, opened the previous evening at Johannesburg, and were acknowledged by the management as one of the biggest hits of recent years. Joe tells us they had a wonderful trip, and anticipate a most enjoyable time in the Colonies.

**Miss Maud Hughes.**

At the Palace, South London, this week Miss Maud Hughes gains much applause for her rendering of Lawrence Wright numbers. She is working an all Lawrence Wright repertoire.

**Fuller's Enterprises.**

Hirste and Venton sailed on the 22nd ult. per "Port Kembla," under engagement for the Fuller Time. Mr. Gordon P. Firmin has acquired the Australasian rights of "The Price of Her Folly," by Arthur Jefferson. When the last mail left Australia Sir Benjamin Fuller was in the throes of a campaign for Parliamentary honours.

**Rayner and Roy Off to Australia.**

For the past three months Dan Rayner and Roy Jefferies have been doing exceedingly well with their act in South Africa, and their dates were extended. We now hear that they have been engaged to play a season in Australia on the Musgrove Circuit, and are due to sail from Africa on May 11. Dan and Roy wish to be kindly remembered to all friends this side.

**Music Hall Ladies' Guild.**

The committee of the Music Hall Ladies' Guild acknowledge with grateful thanks £2 2s. donation from Mrs. Chas. B. Cochran, and per Miss Lottie Albert—Tom Clare, £1 1s., and Carr Lynn £1, and Anonymous 5s.

During the past two weeks large parcels of clothing have been sent out to families, greatly reducing the stock, and the committee will be grateful to friends and supporters for gifts of clothing to enable them to meet the demands which are so constantly made.

Lady de Frece has promised to collect on Forget-Me-Not Day, June 6, and Sir Oswald Stoll has given permission for her stall to be placed in the vestibule of the Coliseum. The committee have had several promises from other ladies, but there are still many more needed to make the day a success. If lady star artists will send in their names the committee will use every endeavour to have stalls placed in good positions for them.

**The Terriers.**

At the meeting on Sunday Will B. Willby officiated as W.T; Howard Ward as V.T.; Harry Moore, G.C.; Walter Norman, W.I.; Cyril Yettmah, W.D.; Eddie Gray, Y.B.; Will Cummin, organist; and Arthur Were, secretary.

A hearty welcome was extended to Terrier Will Cummin upon his re-appearance in the Kennel.

The following applications for membership has been received:—First Notice, Jack Albert, of Albert and Rogers.

The election of officers for the month of May resulted as follows:—Howard Ward, W.T.; Walter Norman, V.T.

The Order heard with deep regret of the death of Terrier Ted Karno, and after the usual business had been transacted the Lodge was closed, as a mark of respect to the late member.

**Miss Victoria Carmen.**

At the Empire, Shoreditch, this week Miss Victoria Carmen is scoring with "Wake Me Up When We Get to Alabamy," a new light number which has proved an instantaneous success. Miss Carmen is also doing very well with Worton David and Horatio Nicholls' big new valse song, "The Night of the Ball."

**Patricia Rossborough.**

That clever young pianiste, Patricia Rossborough, of the Hilda Nelson Trio—who, by the way were topping the bill at the Metropolitan last week—wishes to contradict the rumour that she has become engaged to a well known pianist.

**In Aid of Soldiers and Sailors.**

Sir Harry Lauder has consented to sing at a meeting arranged by Mrs Austen Chamberlain at 11, Downing-street on the afternoon of May 9 in aid of the Soldiers' and Sailors' Help Society and the Lord Roberts Memorial Workshops.

**Florrie Desmond.**

That promising young entertainer, Florrie Desmond, with some good comedy numbers, made her reappearance on Monday at the Kilburn Empire, where she was heartily acclaimed for her clever performance.

**Hilda Nelson's Own Conductor.**

When Miss Hilda Nelson resumes her town engagements in August, we shall find that her delightful scena includes her own conductor. Just as Miss Nelson was leaving for Harrogate last Thursday week for a brief holiday, she received an offer to play at the Metropolitan last week, and her reception on her first appearance at this hall was very gratifying. This week Miss Nelson commences at the Hippo., Manchester, a provincial trip, which includes three or four weeks in the Highlands, where she is a big favourite, particularly with the folk in Aberdeen.

**Daimler and Eadie for South Africa.**

The mercurial comedian and his charming partner, Daimler and Eadie, had a very successful time at Shepherd's Bush last week, and are at the Hippo., Bristol, next week, which is their last date prior to sailing for South Africa on May 28.

# THE OPEN ROAD.

### WHOM SHALL WE MEET ON THE WAY?

[Below we give the names and journeys of motoring artists who will be on the road on Sunday. We are always pleased to insert under this heading news items likely to be of interest to members of the profession who are motorists.]

Leslie Strange, Blyth to London.
Hilda Nelson, Manchester to London.
Fred Duprez, Brighton to Westgate.
The D'Ormondes, Sheffield to Southsea.
Mart and Pep, Carlise to London.
Robb Wilton, Preston to Liverpool.
Bruce Green, Birmingham to Newport.
Tom Newell, Nottingham to Hanley.
Rich Hayes, Leicester to Manchester.
Noni and Horace, London to Sheffield.
Lily Morris, Sheffield to Hanley.
Scott Sanders, Bradford to Dublin.
Billy Whitlock, London to Brighton.

# THE LONDON MUSIC HALLS.

### THE COLISEUM.

Two quartettes, the Four La Fittes and the Four Jacksons, present an excellent opening to the Coliseum programme this week, the former, two ladies and two gentlemen, with their novel concertina-playing and singing on bicycles, and the latter, one gentleman and three ladies, with their clever step-dancing in attractive red and gold costumes, and their spirited rendering of a "Pony Trot" with the male as coachman and the ladies as three high-kicking white horses.

Miss Carmen Hill, with Miss Helen Gordon at the piano, sings with great charm, among others from her extensive repertoire, "How Dear You Are to Me" and "The Songs My Mother Sang," and Beatie and Babs contributed their usual diverting and versatile entertainment.

Dr. Wilmar presents an act called Macford's Mysterious Clock, and described as "a beautiful combination of electricty, mechanism and ingenuity." We are introduced to a heroic-sized clock with a Dresden shepherdess on its summit, and the Marquis and Marchese on either side. The clock is said to be a copy of one formerly belonging to Marie Antoinette, which is still in the Palace Vereailles. The Marquis and Marchese referred to are life-sized mechanical figures, and the Marquis is lifted by an attendant into the auditorium and parades among the stalls, with stilted steps, for the audience to test its mechaniciality. A long wire connects the figure to the electric plant. The "Marquis" is returned to the stage, and to certain chimes of the clock, illuminated and electrically controlled, performs a number of steps and motions with the "Marchese." A truly wonderful demonstration.

Mr. Malcolm Neil, the famous basso, in magnificent voice, sings "Shipmate o' Mine," "Derbyshire Wedding," and a most agreeable laughing number, "Chip of the Old Block," with "Drinking" as a very acceptable encore.

"Kippers and Kings," a one-act comedy by Messrs. Harold Simpson and Bertrand Davis, forms an admirable medium for the fascinating personality of charming Miss Peggy O'Neil. This talented little actress captivates everyone with her apparently spontaneous humour and pathos as Norah, the "maid in waiting" of a cheap lodging-house, in the garret of which the King of Valoria lives in exile. Norah prevents the King from blowing out his brains in despair, and they practically become engaged when the Prime Minister arrives and states that the King's return to his country is not only practicable, but imperative. A pathetic parting ensues, and the curtain falls on the weeping Norah. Mr. James Dale gives a convincing performance as the King, and Messrs. Walter Brodie and Frank Adair do well in the parts of Count Cupar and Prime Minister respectively.

Mr. Owen Nares, with his fine dramatic episode, "The Man in the Chair," remains over from last week, and the Mendez Troupe do some very clever and sensational acrobatic work.

### THE ALHAMBRA.

Frank Maura, who provides an interesting speciality item here this week, is a juggler extraordinary, for he uses his feet instead of his hands in his tricks. Perhaps his most original feat of all is an inverted dance. Instead of the floor being beneath his feet it is his feet which are beneath the floor. Further dancing exhibitions, but this time the right way up, were provided by Dina Harris and Ted Trevor, two brilliant exponents of the ballroom branch of the terpsichorean tree. The ardent jazzers among the audience—and who doesn't jazz these days—followed this elaborate exhibition with keen interest. Mr. Jack Lane, the Yorkshire rustic pianist, full of wise saws and modern instances, including a Monday night Budget reference, got plenty of laughter and applause.

Mr. Jay Laurier, the popular comedian, is responsible for a lot of merriment, with the recital of his love for "Little Emmeline Brown"; and Long Tack Sam, the mystifying Chinese wonder worker, assisted by his clever company, present a long succession of extraordinary feats.

A hearty welcome was accorded Hedges Brothers and Jacobson, the popular trio of rag-time purveyors, with a new repertoire of songs, which they worked with their usual conspicuous success; and other turns which take their share in the capital week's bill are Frank Pichel and Scale; Ambrose Barker and Peggy Wynne, in their "Song Impressions"; and the Apollo Trio, with their bronze statuary act.

### HOLBORN EMPIRE.

Wilkie Bard, who is at the Holborn Empire this week, is presenting a new sketch, entitled "The Murder Bureau," written by George Arthurs. In this "grand giggle" sketch homicide is reduced to a fine art, and it is a case of murders while you wait and assassinations guaranteed at the shortest notice. He commits murders for cash on the lowest terms and seems to have plenty of clients, and is kept very busy, much to the satisfaction of the audience; but Emmeline is nearly too much for him till she shows up in her true colours.

In his charlady scene, "The Cleaner at the Theatre," some typical travesty of this harmless, necessary adjunct of stage life is depicted by Wilkie Bard, whose drollery and comic business in this scena shows him quite at his best. The popular comedian came in for the heartiest of receptions.

Billy Merson is another star shining here who is an all-sufficient attraction in himself. His latest songs are sure hits, and include "The Photo of the Girl I Left Behind Me," which is a gem of fun; as a cowboy he is great in "Stick at Nothing, Steve," and a Russian operatic skit and "Desdemonia," all are highly popular.

The haunted violin as contrived by Chas. Edmonds is a marvel of melodic spontaneity, and the audience are at a loss to discover the source of a particularly pleasant turn given by this scientific wonder. Harry Hemsley, the wonderful child mimic, gives a really delightful entertainment full of caustic humour and keen observation of the ways of thought of precocious youngsters.

Rene Ralph, in dainty song studies, is charmingly arch and piquant in "Linger a Little Longer With Me," a monologue about "Brother Bill," in which she shows her versatility, and Iris and Phyllis, talented, clever juveniles both, in "Pucker Up and Whistle," "Little Imp of Mischief," "Friday's My Day Out," &c., they put in some good work. Sandy Powell, in his latest success, "Lost," proves a comical card when we get used to him, and his little girl assistant is a splendid help. From a small beginning the skit blossoms into fine fooling. Elkins, Fay and Elkins, in mirth, melody, syncopation, and dancing specialities, provide a very good sample of entertainment which is well received, as, indeed, it deserves to be.

The Eldons win applause with a capital combination of acrobatic skill and comedy, introduce a remarkably daring and withal comical balancing act, and are very popular. The Seattle troupe of acrobats do more wonderful tricks, in which the girl of the party does her full share of the work. It culminates in the cascade balancing scena, which is quite a marvel.

### VICTORIA PALACE.

The great popularity of Mr. G. H. Elliott is unmistakable at the Victoria Palace this week, where he opens with "Missisippi Honeymoon." His remaining numbers he sings in his magnificent "canyon" scene, which has seldom been so beautifully lighted as here, with its first impression of electric blue, changing to carmine, thence and finally to a russet gold. In this scene he sings two numbers, including "Kentuck Home of Mine," for which he gets his usual well-deserved ovation. The audience would not be denied, and, for an encore, in front of the tabs, he sang one of his old successes, "I Used to Sigh for the Silvery Moon."

Enric Rastelli is truly "the wonder of the century" as far as juggling is concerned. He bounces a ball on his head, and juggles with eight plates, balances a triple-hoop frame on his forehead, and causes three balls to revolve within the hoops, and he throws three torches around in a style that has certainly never been equalled before. One of his most remarkable tricks is the simultaneous hand-manipulation of no fewer than ten balls. His final trick, and one of his best, appertains to the spectacular, wherein he lies on his back on a large, illuminated and revolving globe, twirls a most massive constellation on one foot, a hoop on the other, keeping his hands employed with sticks and a ball. Mr. Rastelli also had a great reception.

Mr. Ernie Mayne duplicates this success and after he has placidly failed to catch three ping-pong balls, sings "'Ullo, Old What's Yer Name," with chorus to the effect "I haven't seen you for a long time past—I haven't seen you since I saw you last." This is a great number, and one which is likely to rival in popularity his other famous ditty which he also sings, "There You Are, Then." Mr. Mayne sings a very excellent "composite" number, and concludes with "My Old Man is a Dustman," and his delivery of this, combined with a wonderful "dame" make-up, came in for the heartiest of receptions.

Messrs. Arthur and Lawrence Anarto as "Mr. and Mrs." with their motor-bicycle and sidecar, create a furore with their brilliantly clever new comedy creation, "The Open Road." Messrs. Albert and Rogers are very successful in their novelty act set in a farmyard, wherein they play musical instruments and perform athletics. Mr. Vivian Foster, the "Vicar of Mirth," achieves his customary success with his inimitable comedy study of a clergyman; Miss Emilie Hayes sings charmingly, and a coming "star" is Miss Esme Willard, pretty and attractively costumed, who sings with great charm and effect a tuneful number entitled "Day by Day."

### WOOD GREEN EMPIRE.

Mr. Will Evans has in "Letting Off the Fireworks" an excellent vehicle for the exploitation of that hearty and rollicking fun associated with the popular comedian, and the vociferous reception accorded the trifle on Monday evening was a true index to its continued popularity. Miss Nora Emerald accorded Mr. Evans first-rate support. The clever musical act contributed by Miss Jen Latona is also—and deservedly—hugely successful, Miss Latona being in fine form. Her selections included "Harbour of Love" and "Kill Them With Kindness," which were rendered with that easy assurance that has made this act one of the best of its kind. Keyes and Kodey sing, dance, and patter with excellent effect, and Van Dock is an original and clever cartoonist, the popular chef d'orchestra of the house, Mr. Forbes Russell, being one of his best studies. Mr. Van Dock, by the way, is responsible for the illustrated way bill of the week's show exhibited in the neighbourhood.

Mr. Terry Wilson, who appears as a hunting "knut," has a good number, in which the popular phrases associated with the chase are humorously paraphrased; and another, in which, costumed in the picturesque period of the 18th century, he extolls the merits of the old-time ditties of that day; and Gillie Porter, aptly billed as a "comedian of originality," lives up to the description, his patter and methods of getting it over being equally laudable. A call before the curtain was well deserved. Joe Cohan and Anna Dorothy, in their amusing cross-talk act, in which the lady has her partner "beaten to a frazzle," all the time meet with their usual cordial reception; and the Mountfords, in adept forehead-balancing, bring a satisfying show to an end. Mr. David James, the popular manager here, reports first-rate business of late.

### CROYDON EMPIRE.

The week's bill here is an excellent one. Bert Elliott opens with some remarkably clever juggling, his performance with the toppers especially being unique, and gaining him well-deserved applause.

Arthur Ferriss sings some good songs, and his patter is amusing. The Michaeloff Trio give a most refined entertainment, the songs of Mlle. Anuta are delightfully rendered, and Mlle. Sonia plays equally well the harp and the piano. Mons. Mischa Michaeloff charms with his 'cello items.

Daisy Taylor, the vivacious Scottish comedienne, scores heavily with her numbers, and makes a special hit with "I've Got the Sweetest Mammy." Carlton and his satellites in "Spiritualism" evokes roars of mirth. Fred Barnes is at the top of his form. His numbers include "Li'l Ole Granny o' Mine," "Italian Skies," and "Weep No More," the last-named being enthusiastically received. Vera Wootton captures the audience with her irresistible style, and The Sadler Elsie Four in the Protean Dancing Act do excellently.

### EAST HAM PALACE.

A strong programme is being presented here this week. June Mills' "Spanish dance" is a scream, whilst another good item is her song, "I'm No One's Baby." She is assisted by Mr. William Innes in comedy, songs, and patter, which prove very welcome. Billy and Doris Harley are another couple who provide plenty of mirth in "Bits and Pieces." Their song, "It Takes a Lot to Make the World Go Round," goes well, while the dancing of Doris is also very favourably received. Miss Betty Bowden is a capital entertainer. Her "Peggy O'Neal" item and "Alabama" were first-rate numbers.

Kitty Curtis is aptly termed the "non-stop" comedienne, and received a hearty welcome. A most amusing turn was Chas. Palla, and many were the conjectures as to how he diminished his height. Clever umblers are the Ketos, their work being of a most eccentric kind. The Five Jocks in a scena, "A Night at Home," were a great success, and the Caron troupe of clever lady gymnasts complete.

### WILLESDEN HIPPODROME.

The quality of the programme at Willesden Hippodrome this week is of the highest order. Whit Cunliffe, the popular light comedian, immaculately attired, was, as usual, a great attraction, and chose for his items "Utah," "All for the Ladies," and "Voices," all of which were rendered in his inimitable style and gained hearty applause. Ernie Roma was especially good in his parodied opera number, and also met with a great reception. We Three, consisting of Susie Belmore, Vera Vere and Dorothy Belmore, three charming ladies, gave a delightful entertainment depicting styles and smiles, and well deserved the persistent recalls.

Sandford and Lyons, a couple of cross-talk comedians and dancers, were extremely good, their quaint dancing being much appreciated. Dainty Doris sang three of her latest songs, including "In My Mammy's Arms," and was heartily acclaimed. Herbert La Martine is a dancer of great ability, and executed his well-known staircase dance in a wonderful manner. The Two Canadians, lady instrumentalists, provided some excellent music on the coach-horns, cornets and trombones, and the Six Brothers Luck were seen in their funny sketch, "The Demon of the Cellar." Some excellent pictures on the Bioscope, showing various scenes in the Palladium-revue, "Rockets," complete.

### TOTTENHAM PALACE.

There is a well-varied programme at the Tottenham Palace this week, and prominent among the many good turns is Noni, the popular Anglo-French clown, with Horace. Noni is as quaintly droll as ever, and Horace is also very clever. The beauty of the performance is that certain musical moments in the act reveal the fact that listeners are being entertained by experts.

Le Dair, comedy conjurer, presents "Magic, Mirth, and a Maid." This is one of those turns which claims the exercise of keen observance on the part of onlookers that "what is coming next" may not be missed, and therefore, although the number occupies about the time allotted to each throughout the programme, by many it is considered to be all too quickly over.

"Those Four," the Real Sisters, who treat the audience to "a musical mix-up," are a really lively quartette, and form an altogether pleasant little party. They all dance and sing admirably, provide quaint flashes of humour, and each have their special line of talent. One is an efficient pianist, another plays the cornet, one other sister is a pretty vocalist, and the fourth proves herself something between a quick-change artist and character-delineator.

Florrie Forde, in attractive new dresses, gives some capital new songs which offer ready invitation to chorus-singing, and the audience give a hearty response, the vocalist being loudly acclaimed.

Rocco and La Marisky, Parisian dancers; Fred Keeton; Ford and Lewis, vaudeville's popular comedians; and the Lisbons, who are really wonders on wheels, are among the other attractions of the bill.

Mr. W. J. Chegwidden is the new manager here.

### "DAINTY ANKLES."

Revue, in three scenes, Produced at Woolwich Empire on Monday, May 1.

"Dainty Ankles," the new revue produced at the Woolwich Empire on Monday, derives its title chiefly from the prologue, in which Mr. Matthew J. Doran sings "The Dainty Ankle" waltz, an ear-haunting melody that should be quite popular. The plot tells of the inheritance by one Bill Brown, a gardener, of an immense fortune in India. The whole party travel there on the s.s. "Aurora," the Prince's Palace forming the last scene.

Mr. Bobbie Graham heads the cast as principal comedian, and very funny he is. He has a style of his own, and kept the audience in very merry mood throughout. His parody song and "Every Morning" are well put over. Miss Mabs Hardy, a pretty leading lady, plays capitally the part of Dorothy Browne. She sings well in the duet "Do You Ever Think of Me?" with Mr. Matthew J. Doran, a smart light-comedy man. Excellent character studies come from Mr. Percy J. Barnett as the Squire and Mr. Wilson Howard as the Prince. Mr. Will Haynes plays well in a dude part and Mr. Jimmy McAllister as the detective sings "The Bandolero" admirably. Miss Marie Wayne looks well as the Princess and sings beautifully "The Tears of An Irish Mother" and other numbers. Miss Marjorie Thelma scores as Gaby, and Miss Queenie Gwenham and the Six Hazels contribute some attractive dances, particularly in the Butterfly Ballet in Scene 3.

### WELSH SHOWMAN'S DEATH.

The death occurred at Swansea, on the 25th ult., at the age o 70, of Mr. Henry Studt, the well-known roundabout proprietor. He succeeded his father, who had established an extensive roundabout business, which visited all the fairs.

Mr. Studt rose to be a landed proprietor in the Swansea valley. He gave several thousand pounds to hospitals, one of the Swansea wards being named after him.

## THE MUSICIANS' DISPUTE.

### Lord Askwith's Award.

Lord Askwith, who was chosen as arbitrator in the dispute between Mr. Charles Gulliver and members of the Musicians' Union (London branch), has issued his award. It will be remembered that the musicians at 15 halls went on strike in sympathy with a protest by conductors against the reduction of the latter's wages. The points submitted to Lord Askwith and his award are as follows:—

Whereas Mr. Charles Gulliver and the Musicians' Union (London branch) agreed that an arbitrator should decide:

(a) Whether those musical directors, members of the Union (those musical directors being musical directors on the Gulliver Circuit in London) are entitled to have minimum terms and conditions of their employment settled only through the Union.

(b) If so, what amount of reduction in their salary shall be made.

And I, the undersigned, consented on request of both parties to act as arbitrator on the said reference, and on Wednesday, Apri 26, 1922, received the statements oral and documentary of the parties and of their witnesses.

Now I, the undersigned, as arbitrator, find and award with the interpretation on a point raised at the hearing that the words "settled only through the Union" are equivalent to "settled through the Union only," or "not otherwise than through the Union," as follows:—

(a) That those musical directors have interests, duties, and responsibilities which differ from and may be at variance with those of the other members of the orchestra, and are part of the executive for the administration of the theatre, responsible to the manager for efficiency of the orchestra, and acting on behalf of the management, and expected to give independent advice, and that the answer to the first question must be in the negative.

(b) In view of the foregoing decision the second question does not arise upon this award.

As witness my hand this 27th day of April, 1922, (Signed) ASKWITH.

### "PEEPING TOM."

Musical Comedy Revue, in eleven scenes, written by Harry Lowther, music by Harry Lowther and Billie Myles. Produced for the first time in London at the Chelsea Palace Theatre, Monday, May 1.

| | |
|---|---|
| Town Crier | Tom Fancourt |
| Poppy | Iris Scott |
| Sir Aldebert | Jack Charman |
| Simon | Martin Adeson, junr. |
| Marjorie | Dora Purser |
| Lady Godiva | Daisy James |
| Peeping Tom | John Humphries |

Mr. Herbert Wellesley's "brand new" revue, which was produced last week at Eastbourne, is a capital mixture of fun, frolic, and melody, and received a warm welcome on its first appearance at the Chelsea Palace on Monday evening. Unlimited scope is given that inimitable comedian, Jack Humphries, aided by that clever little lady, Daisy James, to display their histrionic powers, and, with the assistance of a witty "book," some real rousing songs, and excellent scenic effects, there is no reason why "Peeping Tom" should not prove a popular success.

The plot is concerned with the story of Lady Godiva, and commences appropriately in a pretty village, near the ancient city of Coventry. Here, after some happy revellings and the introduction of the legendary heroine, Peeping Tom is condemned to pass through the Ages, and to endure modern civilisation, for having the temerity to "peep" at the disrobed Lady Godiva. Thenceforward, these two historic characters have some entertaining adventures, including a visit to the Near East, an exploit at a airway station, a clever skit on backing "winners" by wire in post offices, with some chic sketches, especially of modern high life.

Mr. John Humphries scored heavily in the title-rôle. His unfailing humour, his numerous disguises, and, above all, his gags, made him popular with Chelsonians. Miss Daisy James was invaluable as Lady Godiva. Chic and full of vivacity, this clever artist sang merrily a pierrot ditty, "In the Little Village of Ballylovely," accompanied with a truly weird band of musicians, that caused much laughter. Mr. Jack Charman made a handsome and debonair Sir Aldebert. His rich voice was heard to much advantage in "What a Town!"—especially in the West-Country number, "Cyder," and the "Horse" song (with chorus). Miss Dora Purser was a pretty and engaging Marjorie, and her many tuneful songs comprised a delightful rendering of "Rose of the Desert." In "Kisses," and again in association with Mr. Charman in a lilting duet, "How Do You Do, Little Girl?" Miss Purser gained deserved applause. Mr. Tom Fancourt as Town Crier, and later an excitable Frenchman, this talented comedian made good. Miss Iris Scott and Mr. Martin Adeson, junr., also proved of service in their respective parts. Mr. Billie Myles did good work at the conductor's desk. Mr. Herbert Wellesley himself produced the revue, which is handsomely staged and mounted.

### "SEE YOU LATER."

Musical Comedy-Revue, in Seven Scenes, Produced by J. Cummings, at The Euston Palace on Monday, April 24.

This is an excellent revue, full of capital comedy. The slight plot tells of a masquerading doctor-thief. The Chief-of-Police, who is out for clues, disguises himself as the heroine's father, and a plumber masquerading as a doctor gets entangled in the skein also. It all ends merrily enough before curtain falls.

Miss Rene Houston is an artist to her finger-tips. She acts, sings, and dances with rare vivacity and charm. Miss Billie Benson, her partner in many numbers, is also a big hit: their work in "My Little Bimbo" was excellent. Miss Ethel Gordon was another success, singing "Kentucky Dreams" in the last scene well. Miss Dolly Forbes and Miss Peggy Jesmond complete the cast as far as the ladies are concerned. On the male side, Mr. Jack Clifford is a tower of strength as the chief comedian, and keeps his audience laughing all the way. Mr. Charles Clare and Mr. Dave Westwood lend him able assistance, and the fun is fast and furious whilst these three face the footlights. Mr. Frederick Banks is a good light comedy man. "Nobody Loves the Ladies Like a Sailor" he sings admirably, and joins Miss Gordon in several duets.

# SONGS AND SINGERS.

**B. Feldman and Co.**

FOR NOTES on FELDMAN NUMBERS

*See page 20.*

**Francis and Day.**

That fascinating artist Dorothy Ward, who this week is the bright, particuar star of the fine galaxy appearing at the Palace, Manchester, wired from Plymouth last week anent the splendid reception accorded the song entitled "Peggy O'Neil," which Miss Ward has recently added to her repertory.

"I Love Zomeone in Zummerzet," Bert Lee and Sterndale Bennett's delightful dialect ditty, is now included in the numbers submitted by Ernest Butcher, of George and Butcher.

It is doubtful if any song of its class has ever scored a greater or more instantaneous success than did John P. Long's new chorus ballad, "Wherever You Are," in Dick Henderson's hands at the Euston Palace last week. Sung at the conclusion of his act, the singer has had to return and repeat the tuneful refrain again and yet again.

Fred Barnes, who has now got into his stride with both "Weep No More" and "Li'l Old Granny Mine," has expressed himself as much gratified with the receptions accorded both numbers.

Elsie Bower is making one of the hits of her career at Shepherd's Bush Empire with "Chili Bean."

Mona Vivian has in "The Peep Show" been scoring with "That's as Far as He Got," which is from the pen of John P. Long. In addition to "Li'l Old Granny Mine" (Fred Barnes) and "Wherever You Are" (Dick Henderson), Mr. Long's current hits include "I Love the Night-Time" and "Julius," which Florrie Forde is singing. Frank Wood has collaborated in the two songs last mentioned.

"Sunshine Bay" is adding laurels to Marjorie Fulton's reputation as a delightful artist at the Palace, Manchester. It is by Weston and Lee.

Gertie Gitana at Newcastle is repeating her success with "Pucker Up and Whistle," a hit intimately associated with her name.

Vocal numbers just issued by the firm comprise those desirable songs from "His Girl," the successful new musical play at the Gaiety, entitled "I'm a Rascal," "Love, Love, Love," "That Was Yesterday," "The Spring Trot," "Two Arms That Miss Me," "What Would You Say?" and "Wine of Love." A big welcome is likewise being awarded the new items of the Co-Optimists, notably "Cealing," "Meanderin'," and "There's a Good Time Coming." "Our Little Garden Subbub," sung in "Pot Luck" by Norah Blaney and Gwen Farrar, is also now issued, as are, too, "Here Lies a Vagabond" (sung by John Luxton), "The Laughing Waltz" (Jack Hylton and Jess Stamp), "Someone's Sure to Love You" (Jean Andrews), "There's a Catch in It Somewhere" (Whit Cunliffe), and "There's a Jolly Little Wife a-Waiting" (J. H. Scotland).

New Sixpenny Popular Editions in much demand comprise "Li'l Old Granny Mine" and "Weep No More" (Fred Barnes), "The Mississippi Honeymoon," and "The Horseshoe on the Cabin Door" (Geo. H. Elliott), "Sunshine Bay" (Marjorie Fulton), and "There Are Millions of People" (Ernie Mayne).

**Lawrence Wright Music Co.**

Blackpool's Easter verdict is being amply confirmed by the number of letters the firm are receiving from artists telling of the success of all the new numbers, particularly "Golden Dreamboat," "Sally," and "Hello, Old What's-a-Name!"

At the Empire, Birmingham, this week Miss Lucille Benstead is making a big success with "Golden Dreamboat," and her rendering of this gains her much applause.

Miss Jean Andrews, who is playing the Hippodrome, Ilford, this week is scoring heavily with Worton David and Horatio Nicholls' brilliant valse ballad, "The Night of the Ball."

Miss Victoria Carmen is also making a big hit with this number at the Empire, Shoreditch, this week.

The Royal Welsh Ladies' Choir are at the South London this week, where they are making good with "Masks and Faces," a number which always gains them much applause. This number is also a big success as rendered by the Geddes Brothers at the Empire, Kingston.

"Sally" is an outstanding success amongst the chorus numbers. Fred Barnes continues his usual success with it at the Empire, Croydon, this week. Miss Maud Hughes, at the Palace, South London, finds it a big winner, whilst Miss Ethel Castaldini has to repeat it nightly. It is a big success with Mr. Victor King, who is playing the Argyle, Birkenhead, this week. Mr. King also gains much applause for his rendering of "Day by Day."

At the Palace, Nelson, Gilbert and Chapman score with Lawrence Wright numbers, their biggest item being "Sally," which invariably pleases the audiences.

Miss Daisy Taylor finds "I've Got the Sweetest Mammy" a big winner, judging by the applause following the number at each performance at the Empire, Croydon, this week.

Mr. Percy Honri is continuing his success with "Haunting," and at the Palace, Camberwell, it goes bigger than ever this week.

Miss Florrie Forde is creating much enthusiasm at the Palace, Tottenham, this week with her chorus number, "Hard-up Street." Her success is repeated at the Palace, Walthamstow.

"All the World Will Belong to Me" is a big success with Miss Jane Croft at the Palace, Halifax, this week.

"Day by Day" is a number which is coming along nicely, and is a sure success for Mr. Herbert Clifton at the Empire, Glasgow, where he is playing this week.

Another artist who is scoring with this number is Miss Dolce Cariello, who makes a big hit with it at the Palace, Carlisle, this week.

Hal Wright continues to score with "Let's Have a Song About Rhubub," and it is going bigger than ever at the Hippodrome, Poplar, this week.

### COMPLIMENTARY BENEFIT TO MR. EDWIN WINTER.

A benefit concert was given in the Empire Theatre, South Shields, on Sunday night, April 23, to Mr. Edwin Winter, late manager of that house, who has recently been compelled to resign his position owing to a nervous breakdown. Among those present were the Mayor and Mayoress (Councillor and Mrs. Edward Smith), members of the Borough Council, Municipal, and other local bodies, in addition to members of the local Theatrical Proprietors' and Managers' Association, under whose auspices the benefit was arranged, and who acted as stewards. A fine tribute to Mr. Winter was made in a letter to the Chief Constable from Mrs. Richard Thornton, widow of the recently deceased proprietor of the Empire. During the interval Mr. W. Shepherd, proprietor of the Pavilion, Theatre, and Chairman of Committee, warmly thanked the proprietors of the theatre, artists, staff, and orchestra, and those who had given donations, which amounted to considerably over £100. Able work has been done by the secretary, the manager of the Queen's Theatre, and the treasurer, Mr. William H. Bavidge, resident manager of the Theatre Royal.

The Empire orchestra, largely augmented for the occasion, was under the direction of the musical director, Mr. Joseph Campbell, and the Saint Hilda Colliery Band roused the utmost enthusiasm with their selections. Mr. Matthew Newton, tenor, gave great pleasure with "Nirvana," and Mr. T. Charnley sang Gounod's "She Alone Charmeth My Sadness" with orchestral accompaniment in a manner which called forth unstinted applause. Miss Mary Cahill, in Verdi's "Rejoice Freely," and Miss Jennie Forsyth with "She Wandered Down the Mountain Side," showed vocalism of no mean order. The Apollo Quartette gave several unaccompanied numbers with pleasing effect. Mme. Mabane, a distinguished elocutionist, rendered "The Spell of Yukon," by Robert Service, with fine dramatic spirit, followed by a charmingly humorous character sketch of "An Old Maid," by R. Henry. A special feature of the evening, and one which brought an altogether delightful programme to a close, was a scene from Sir Hall Caine's play, "The Eternal City," performed by the leading members of Mr. Will H. Glaze's Alexandra Theatre Repertoire Company.

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# NEXT WEEK'S CALLS.

## MONDAY, MAY 8, 1922.

**The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.**

### BILL MATTER FOR MAY 29 NOW DUE.

**ALBANY WARD THEATRES, LTD.**

Note.—Rehearsals at all theatres at 1 p.m. All artists must attend.

DORCHESTER PALACE.—Carlton Fredricks' company in "Little Babette," May 12 and 13.

FROME PALACE.—Carlton Fredricks' company in "Little Babette," May 10 and 11.

SALISBURY PALACE. — W. S. Lyon's and Walter Paskin's company in "Sunbeams."

WARMINSTER PALACE. — Carlton Fredricks' company in "Little Babette," May 8 and 9.

WEYMOUTH JUBILEE HALL.—Harry Russell's company in "Bright and Breezy."

YEOVIL PALACE.—Elsie Cross, Jess and Tony.

**BAWN CIRCUIT.**

EDMONTON EMPIRE (rehearsal, 4). Fred Ginnett's "Imperial Circus."

RAMSGATE PAVILION (rehearsal, 12). —Bob Pueblo, and company as booked.

**BOSTOCK TOUR.**

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Nan Storey.

IPSWICH HIPPODROME (rehearsal, 2). —Chris Charlton, Madge Bilton and Max, Ivy Grant, Ally Satory and Tony, Marie Ellerslie, Alexandre, Three Scamps.

IPSWICH LYCEUM THEATRE.—Carlton Wallace's repertoire company.

NORWICH HIPPODROME (rehearsal, 2).—David Poole, Tom Lee, Anna Hana, Miller and Phlora, Norman White, The Selbinis, Great Wieland.

PAISLEY RINK PALACE (rehearsal, 12).—McArdle and Donald, Eddy George.

**RAYMOND** Touring France.

**KENNEDY CIRCUIT.**

DUDLEY OPERA HOUSE (rehearsal, 12).—C. Brocklebank presents "Behind the Scenes."

WEST BROMWICH THEATRE ROYAL.—Miss Ivy Maurice Rep. Co.

**LONDON SYNDICATE HALLS.**

(See page 19.)

**LONDON THEATRES OF VARIETIES, LTD**

CAMBERWELL PALACE (rehearsal, 12).—E. Lotinga and Co., Daisy Taylor, June Mills, Rene and Godfrey, Scot Gibson, Carr Lynn, Sanford and Lyons, Ruff and Tumble.

CLAPHAM GRAND (rehearsal, 12).—Lew Lake presents "Splinters."

CROYDON EMPIRE (rehearsal, 12).—E. Lotinga and Co., Daly and Healy, The Grumblers, Nelson Jackson, Rene Ralph.

HAMMERSMITH PALACE (rehearsal, 12).—Harry Slingsby presents "Oh! Laugh!"

HOLBORN EMPIRE (rehearsal 12).—Tucker, Harry Weldon, Nellie Wallace, We Three, Fred Russell, Nella Allen, Byron and Byron, Sadler Elsie Quartette, Bert Elliott.

ILFORD HIPPODROME (rehearsal, 12). —Fred Barnes, T. E. Dunville, Vera Wootton, Iris and Phyllis, Ern. E. Roma, Audrey Knight.

ISLINGTON EMPIRE (rehearsal, 12).—Lew Lake presents "Jack of All Trades."

KILBURN EMPIRE (rehearsal, 12).—Harry Day's revue, "Jingles."

LEWISHAM HIPPODROME (rehearsal, 12).—Percy Honri, Daly and Healy, Wilson Hallett, Violet King, Five Wartons, Elsie Bartlett, The Eldons, Hymack.

PALLADIUM.—"Rockets."

POPLAR HIPPODROME (rehearsal, 12). —Scotch Kelly, George Calver, Stradus and Dolly.

PUTNEY HIPPODROME (rehearsal, 12).—Brnie Mayne, Penrose and Whitlock, Esta Stella, Austin Rudd, Ted Marcelle, Garadini.

SHOREDITCH OLYMPIA (rehearsal, 12).—King and Benson, The Poluskis, Scotch Kelly, Silver and Fox, Billy Simpson, Nelson and Nelson.

WILLESDEN HIPPODROME (rehearsal, 12).—Ernie Mayne, Harry Hemsley, Jean Andrews, Harry Bedford.

WOOLWICH HIPPODROME (rehearsal, 12).—Elkins, Fay and Elkins, Johnson Clark, Sandy Powell, Dainty Doris, Hal Wright, Niblo and Laura.

**MACNAGHTEN TOUR.**

(Rehearsal at all halls at 12.)

BLACKBURN.—The Poppescus, Alfonzo, Hanlon Bros., The "Early Bird," Dolce Cariello, Edna Maude, Mario Lorenzi.

BRADFORD.—Christopher and Columbus; Jack Boot, Billy Fern, Ivy De Verne, Albert and Rogers, Henry Luscombe, Doris Gaskell.

BURNLEY.—Ally Benson, Three Bros. Huxter, Anderson and Nash, The Martinis, Orpheus, Sara Melita.

CARLISLE.—Les Bastiens, Thora, Lily Langtry, Foster and Ninon, The Harris Family, Felovis, Christine Roy.

HALIFAX.—Les Nossells, Les Tumilets, Hal Bryan, Vera Kitchen, V. M. Gaston, Malcolm Neil, company as booked.

HUDDERSFIELD.—The Four Mackwells, Frank Melvin, Jack Barker, Ernest Krake and Co., Tiny and Tim, Geddes Bros., Fireside Fantasy.

LEICESTER.—Company as booked.

SOUTHAMPTON.—Three Flying Recos, Jenkins Bros., Will Hay and Co., Laline, Doris Ashton, company as booked.

WARRINGTON.—Deguchi Troupe, Le Mounier, Gaston Palmer, Jessica Way, Artistic Four, Fusco, Mitchell Farrar.

**RAYMOND** London Shortly.

**MOSS' EMPIRES, LTD.**

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Oswald Williams, Knuth, Nora Dale, Brothers Loret, Russell Carr, Fred Duprez, Milo.

BIRMINGHAM GRAND (rehearsal, 1).—Victoria Carmen, The Metehen, The O'Mega Trio, Augustus Yorke and Co., Wal Langtry, Sterndale Bennett, Harvard, Holt and Kendrick.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—O'Brien and Harris, Zoe and Zona, Jock Harris, White and Pike.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Four Serierse, The Flying Banvards, Milton Hayes, Finlay Dunn, "Symphonia," Arthur Melrose, Bobby Vincent.

CARDIFF EMPIRE (rehearsal, 1).—Harry Day presents "Spangles."

EDINBURGH EMPIRE (rehearsal, 12). —Adam Tomlinson, The Pall Malls, Gertie Gitana, G. S. Melvin, Nat D. Ayer, Fred Stafford, Yamamoto and Koyoshi.

FINSBURY PARK EMPIRE (rehearsal, 1).—Frank Benson, Jeannette and Scott, The Windsor Troupe, The Royal Southern Singers, Frederic Bentley and Co., May Henderson George Wilbey.

GLASGOW ALHAMBRA (rehearsal, 11). —Scott and Whaley in "Come On, Steve."

GLASGOW COLISEUM (rehearsal, 11).—O'Neill and Flynn, Tommy Mostol and Co., Agda and Jim, May Sherrard, Dorothy Darlington, The Viviearis, George D'Albert.

GLASGOW EMPIRE (rehearsal, 11).—Dolly Elsworthy, Jennie Benson, Victor King, Griffiths Bros. and Miss Lutie, The Two Fishers, Graham and Cullen, Oswald Bemand.

HANLEY GRAND THEATRE (rehearsal, 12).—Tom D. Newell, Hilda Glyder, Lily Morris, Maher and Langford, Magini, Stan Kavanagh.

HULL PALACE (rehearsal, 1).—The Wylie-Tate production, "The Scrap Book."

LEEDS EMPIRE (rehearsal, 1).—Harry Day presents "Rockets."

LIVERPOOL EMPIRE (rehearsal, 1).—Cruikshank, Lewisoff and Velmore, Albert Whelan, "The Monks of St. Bernard," The Jovers, Mayne and Sheridan, Kiddy Kennedy.

LIVERPOOL OLYMPIA (rehearsal, 1).—Herbert Cave, Charles Withers and Co., Resista, The Versatile Three, Nolan and Holt, Bush Brothers, Rupert Ingalese.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate production, "Round in Fifty."

NEWCASTLE EMPIRE (rehearsal, 1).—Eddie and Cute, Sophie Tucker, Howard Rogers, Roxy La Rocca, Three Laurels, The Three Nesloe, Agnes Croxton.

NEW CROSS EMPIRE (rehearsal, 1).—Les Pomi, Jose de Moraes, La Veen and Cross, Jay Laurier, Cicely Courtneidge, Frank E. Franks, J. E. Sutton.

NEWPORT EMPIRE (rehearsal, 1).—Vine and Russell, L'Incognita and John Amadio, Olga Morselli, Chris. Richards, Eddie Gray, Johnny Fuller.

NOTTINGHAM EMPIRE (rehearsal, 1). —Eric Randolph, Albert Vivian, Peake & Co., Barrett and Knowles, Zetta Mor, Winston's Water Lions and Diving Nymphs, George French, Cornalla and Eddie.

PRESTON EMPIRE (rehearsal, 11).—George Shurley presents "The Futurists."

SALFORD PALACE THEATRE (rehearsal, 1).—Jack Barty, Lindon and Moon, Lily Long, Wm. Utteridge presents "The Act Beautiful," Nicol and Martin, Zellini, George Hyam.

SHEFFIELD EMPIRE (rehearsal, 1).—Fred Karno presents "1922"; cast includes Fred Kitchen, Marie Blanche, &c.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—The Wylie-Tate production, "The Peep Show."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Thea Productions present "The Show Box."

STRATFORD EMPIRE (rehearsal, 1).—May Henderson, Coram, Bert Errol, Vanwy Chard, Hanvarr Lee Trio, Henry Martinez and Co., Leslie Strange.

SUNDERLAND EMPIRE (rehearsal, 1). —Wylie-Tate production, "The Garden of Allah."

SWANSEA EMPIRE (rehearsal, 2).—Bruce Green, Alfredo, T. Elder Hearn, John, Harry and Burton Lester, Hope Charteris and Eve Dickson, Victor Andre.

VICTORIA PALACE (rehearsal, 11.30).—Florence Smithson, Jay Laurier, Leslie Barker, Fratellini Bros., Tom E. Hughes, Rose Cambry, Daly and Marr, Dolly Victoria and Brother.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"The Knave of Diamonds," including Miss Stella Patrick Campbell.

**STOLL TOUR.**

(See page 19.)

**RAYMOND** Continental Tour.

**VARIETY THEATRES CONTROLLING CO., LTD.**

BOSCOMBE HIPPODROME (rehearsal, 1.30).—Fulgora, Leipsig, Mutt and Jeff, Fred Curran, Claude Anderson, Billy and Burke, Haig and Escoe.

BRIGHTON HIPPODROME (rehearsal, 12).—Tom Stuart, Arthur Prince, Bert Lee, Axel Mirano, Frank and Somers, Syd Walker, George and Butcher.

LEEDS HIPPODROME (rehearsal, 12).—"Hunky Dory."

LIVERPOOL HIPPODROME (rehearsal, 12).—"The League of Notions."

MANCHESTER PALACE (rehearsal, 11). —Josie Collins in "The Maid of the Mountains."

NEWCASTLE HIPPODROME (rehearsal, 12).—"Patches."

PARIS ALHAMBRA THEATRE.—Grock and Partner, Allan Shaw, Gabaroche, Paul Vandy, Mimi, Four Sisters Martelloni, Paul Bernard, "Fifi," Klein Family, Doris Ashton, Mr. and Mrs. Jackson, Delson Trio.

PORTSMOUTH HIPPODROME (rehearsal, 1).—G. T. Pattman, Arthur Ferris, Marjorie Fulton, The Cardinals, Les Medini, Tubby Turner.

SHEFFIELD HIPPODROME (rehearsal, 12).—Nixon Grey, Len Carrodus, Fuji Family, Haig Bros. and Ryan, Jerry and Co., Dorothy Lena, "Bichette."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Pins and Needles."

SOUTHEND HIPPODROME (rehearsal, 12).—"Mumming Birds," St. Juste and Higgins, Dirk and Anton, Sam Hilton, Mollie Butler.

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—Dolly Victoria, Margaret Dennis, George Mozart, Bam Bams, Haydon and Nevard, Imperial Trio, Melford Trio.

**MISCELLANEOUS.**

ALDERSHOT HIPPODROME (rehearsal, 1).—The Brothers Hannaway present "Oh I."

ALDERSHOT ALFRED BERT'S MILITARY HALLS (rehearsal, 12, at Stanhope Theatre).—Dorothy Walker and Partner, Vivienne and Foster, Crosse and Le Carr, Dorothy Banfield, The Sisters Ash, Maudie Styan, Will Eden, Ernie Alvah, Prof Claire, Bill Evine, and pictures.

ASTON HIPPODROME (rehearsal, 12). —Edwin Lawrence, Angel Bros., Culpitt, Rene and Renard, Maude Edwards, Foster Kershaw, Doris Yorke.

ATTERCLIFFE PALACE (rehearsal, 1). —F. V. St. Clair, Van Berne, Larry Tatler, Edie Anderson, Lena and Lewis, Pan and his Girls.

COVENTRY HIPPODROME (rehearsal, 1).—Jack Pleasants, Zona and Melroy, Anita Hayes, Shogan and Ryder, La Fleur, Jack Camp and Co., Graham Bros.

DERBY HIPPODROME.—Golda Quartette, Four Williams, Syd Moorhouse, Woltshatd, Elsie Bower, Santley and Moore, Lauri Howard, Ivy and Jack.

DUNDEE KING'S THEATRE (rehearsal, 12).—Val A. Walker, Dan Leno, junr., Daunton-Shaw Troupe, Charlieri Bros., Elsie Burnett, Norman Carroll.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—Tom Vernon's "Eye-Opener" revue.

GLASGOW PAVILION (rehearsal, 11).—Scottish National Players in "Luffy," Four La Fittes, Bond Powell, Edgar Curtis, and company as booked.

KINGSTON EMPIRE (rehearsal, 12.45). —Mr. Jack Esmond presents "Eliza Comes to Stay."

LUTON PALACE THEATRE (rehearsal, 12.30). — Maud Hughes, Claude Gardner, Tom Rees, Betty Hope and Sister.

MAIDSTONE PALACE. — Frederick G. Chabot's Co. in "Scraps." Band call, 1.30.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Frank Laurance and Co., "Out to Win."

PENGE EMPIRE (rehearsal, 12).—"The Rose Garden."

PETERBOROUGH EMPIRE (rehearsal, 1).—"Take All."

READING PALACE THEATRE.—N. Carter Slaughter and Company, in "Too Many Wives," The Vic Sisters, Zenora, Paula Destiny, Frank and Nana Adar, Harry Emeric, Erne Warsaw and Evelyn Brewster.

WALHAM GREEN GRANVILLE. — Henry Charles presents the musical revue, "Bubble and Squeak."

**MASKELYNE'S.**

The new programme at St. George's Hall is full of entrancing interest, and a good house on Monday, the 24th ult., paid full tribute to it. To put the last turn first, which is perhaps what a conjuror would do, the whimsical wizard Mr. Frederic Culpitt has a number of new tricks, including an illusory retrospect, "Alice in Wonderland"—he is assisted by Miss Janet Glenrose, and his wizardry is as clever as his whimsicalities are funny. Mr. George Bolton, the entertainer, with his voices and a piano, does extremely well. Mr. Clive Maskelyne is still relying on those three tricks, "The Spelling Ball," "The Man Who carried a Bag," and "Oh!" but they are so clever that the audience is held spellbound. Mr. Douglas Dexter opens the programme, his modern miracles comprising some studies in artistic magic, which are well put over and well received. Linga Singh's phantasy of mystery includes "Tree of Life," "Three Swords of Brahma," Sands of the Ganes," and other startling illusions. The Royal Indian Magician's repertoire of fascinating enchantments gain him a big reception. The Okayama Troupe, presenting extraordinary feats of Japanese juggling and balancing, are the remaining item. They feature Gensui Matsui, a wonderful top-spinner.


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**N.A.T.E. EMERGENCY BENEVOLENT FUND.**

**Entertainment at the London Hippodrome.**

The special entertainment given at the London Hippodrome on Sunday evening in aid of the Emergency Benevolent Fund of the London District Branches of the N.A.T.E. received splendid support, not only from the various theatrical, music hall and cinematograph celebrities and magnates, who sent donations, but also from the large number of popular artists who came along and gave of their best. It was particularly interesting to see some of our big favourites giving their accustomed show in mufti. Mr. George Robey, for instance, clad in an immaculate dinner-jacket, telling us how "he stopped, he looked, and he listened," and Mr. Harry Weldon in ditto. attire singing sibilant "sentimental songs." Then there were such "legit." stellar attractions as Lady Tree and Miss Irene Vanbrugh, both of whom recited with their accustomed skill, and Mr. J. M. Glover, who came along and conducted the orchestra in a special selection.

Others to appear were Miss Stainton Clark and Miss Mary Ann Clarke, vocalists; Mr. Percy Honri, Mr. Alfred Lester, Mr. Walter Williams, exploiting a chorus song with much success; Mr. Laddie Cleff, Mr. Syd Walker, Miss Mary Gray, Mr. Nelson Keys (with some character terpsichorean stunts), Messrs. Stanley Kirby and Harry Hudson, Miss Irene Russell, Miss Margaret Cooper, Miss Dorothy Varick, Miss Hilda Glyder (in some of her popular numbers), and Miss Sylva Van Dyck, whose beautiful upper register was heard to marked advantage in Gounod's "Serenade." Furthermore, three little ladies greatly distinguished themselves. These were Misses Marjorie Norledg, Patricia Hayes and Kathleen Clarke. The two last-named are pupils of Miss Olive Richardson, and bore excellent testimony to her teaching in a turn which included everything from singing to dancing. Mr. Dick Henderson, the popular Yorkshire comedian, although not on the programme, was discovered ensconced in the circle, and was lured on to the stage, where he amused the audience in an impromptu turn.

During the evening Mr. Hugh Roberts, organising secretary for the London district, made a happy little speech of thanks. Mr. Julian Jones, resident M.D. of the Hippodrome, who had volunteered his services, directed the numerous orchestral accompaniments. The stage managers were Mr. H. E. Bright, Hippodrome, and Mr. H. Brooks, Finsbury Park, and Mr. Joseph Cowan was responsible for the pianoforte accompaniment.


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The BIRMINGHAM DISPATCH says—
"The SHOW-BOX is admirable, and it has the advantage of being presented by a clever set of Principals, LED BY a robust Yorkshireman, MARK STONE, who, though a clever Comedian, proves that he can be serious when it comes to playing a 'Grand Guignol' part."
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**DEATH OF MR. C. R. PULLAN.**

Mr. Charles R. Pullan, who died at his resident, Fairfield-road, Morecambe, on April 25, was well known in the profession, especially in the 70's and up to 1900, when he retired from business, except for an interest in a seaside town for a season. On two occasions the family had three places of amusement running at one time in Bradford, the last the Princes Theatre there. Then there were three generations, Mr. Henry Pullan (father), Mr. C. R. Pullan, and Mr. C. H. H. Pullan (his sons), still living. Mr. C. R. Pullan also catered for over 20 years for the great two days' Whitsuntide gala at Peel Park, Bradford, and many others in Yorkshire.

Nearly all the leading people in the profession of the older school knew him, especially those in the variety world, and several well-known managers of to-day. There are many people who have either commenced or made a name through performing at "Pullan's." Mr. Pullan was 79 years of age, and leaves a widow, a married daughter, and a son. He was interred at Undercliffe Cemetery, Bradford, after a service at Holy Trinity Church.

**"THE RATS."**

The charity matinée in aid of the Great Northern Hospital was a great success on Saturday, April 29, and the Finsbury Park Empire was crowded by an enthusiastic audience. A new one-act play, "The Rats," by Arthur Hood, was produced by the Lyceum Club Stage Society, under the auspices of Mr. Dornton Brown. This play, which is a moving drama of the French Revolution and a very fine piece of dramatic work, was beautifully acted by Miss Barbara Everest and Alfred Grey in the two leading parts; and Mollie Lumley as a woman from the mob thrilled everybody with her cry of "The rats—the rats in the old walls," as the final curtain.

Margaret Cooper, Marie Lloyd, Sybil Arundale, and many others helped to contribute to a very delightful afternoon's entertainment.

**Brighton Aquarium Winter Garden Theatre**

A number of well-known vaudeville companies have been booked for the season of 1922. For Whitsun the Versatiles have been engaged, and on matinées only, beginning June 19, Mr. Arthur B. Malden, F.R.G.S., will give his entertaining "Cinema Travel Talks," each being illustrated by animated pictures and coloured photographs.

**NOTICE TO ARTISTES.**

There are a few vacancies for our Front page Portrait spaces.

Details and rates—which include cost of block—may be obtained on application to

**The Advertisement Manager.**

# FILM TRADE SHOWS.

By "THE ERA" SPECIAL REVIEWERS.

**"MOONLIGHT AND HONEYSUCKLE."—Marks 9½.**

Realart (American) four-reel comedy-drama, featuring Mary Miles Minter.
GENERAL DESCRIPTION.—An effervescing story, well acted and produced.
STORY.—Judith Baldwin is the pretty, but mischievous daughter of a worldly-wise Senator, who is anxious for her to wed in order that he may again enjoy hymeneal bliss, his intended wife objecting to mother a young madcap like Judith. Thus egged on to "tie the knot," Judith, on the principle that the only way to test a cook is to try him, invites two of her suitors, unknown to each other, to spend a couple of days with her and a chaperone at her country cottage—the one Wednesday to Saturday, the other Monday to Wednesday. This daring scheme goes merrily along until, as luck would have it, the second suitor arrives at the cottage before the departure of suitor number one—the resulting complication being extremely diverting to the spectator—Judith, in the process, proving herself a delightful little liar. However, things come to a climax on the arrival at the cottage of her father and his new wife for their honeymoon; their consternation when they discover Judith and a couple of men already installed being easier imagined than described. In the end, both young men willingly depart, minus Judith, who is now satisfied to accept the offer of marriage of a rough diamond in the person of a young rancher.
ACTING.—Miss Minter is admirably suited as the high-spirited girl, and she is excellently supported by a strong cast.
PHOTOGRAPHY.—Of the best.

**"WATCH YOUR STEP."—Marks 9½.**

Goldwyn (American) production. Five-reel drama, featuring Cullen Landis and Patsy Ruth Miller.
GENERAL DESCRIPTION.—Virile drama, with a deeply interesting and human story.
STORY.—Tony Elmer Slocum, who had incurred a period of enforced idleness as the result of exceeding the motor speed limit, promises his irate but fond father that, in deference to his wishes, he will not so offend again. But Fate decides otherwise, for, in order to assist a doctor whose car had broken down, and who is deeply anxious to reach a far-away patient, Elmer again places himself within the clutches of the law—with results, for a time, the reverse of satisfactory for himself, though by the exercise of his undoubted skill with the "raw 'uns," he escapes immediate arrest by "putting to sleep" his pursuer. With a heart heavy, through believing he had killed the waylaying officer, he seeks fresh fields and pastures new. When down and out, Elmer drops across a homely old couple, who own a local store, and they not only take compassion on him, but offer him a job, and he quickly becomes his own buoyant self again, finding favour with the belle of the village, and incurring the enmity of his rival for her affections. But before long, owing to his fistic adeptness, Elmer triumphs over him and other obstacles, and secures his heart's desire—simultaneously learning that the man he supposed he had killed is still alive and well.
ACTING.—Excellent throughout.
PHOTOGRAPHY.—Up to the A1 standard associated with Goldwyn productions.

**"SPEED."—Marks 9½.**

Goldwyn (American) Interest Series. Being the first instalment of the "Sport Review."
GENERAL DESCRIPTION—The object of this highly educative film is to demonstrate the results obtainable by the application of modern science to the practical abolition of distance by its means. The subjects chosen for illustration were the latest type of locomotive, travelling at a speed of some seventy miles an hour, an aeroplane flying at double that speed; motor cycles circling a "dirt" track at breakneck pace; and trotting and racehorses extended to their limit of endurance. Several of the pictures are taken by a device known as a telescopic lens, the whole producing a film of intense interest. The date of release is September 11.

**"HIS BACK AGAINST THE WALL."—Marks 10.**

Goldwyn production. Five reels. Featuring Raymond Hatton.
GENERAL DESCRIPTION.—A story that is on original lines, and combines in fairly equal proportions comedy, drama and romance. An admirable film production that cannot fail to please all kinds of cinema patrons.
STORY.—Jeremy Dice is an assistant in an East Side tailor's shop, and his one accomplishment appears to be that of dancing. He and his fair partner win the prize for the most original dance at a ball, but, coward as he is, he allows another admirer of the girl to carry off the cup to the disgust of everybody present. His employer, who dislikes cowardice, dismisses the unhappy Jeremy, who make his way to the West, but is assaulted and robbed. While sheltering in a lonely shanty he is the unseen witness of a quarrel and fight between two notorious thieves. Both men are killed, and the sheriff arriving on the scene discovers Jeremy standing by the dead bodies and bears him away as the injured hero who has disposed of two pests. In Divide City he falls in love with a young girl, Mary Welling, who acts as his nurse. He lacks the courage to make confession that he is not the hero people suppose him to be; and for this concealment of the truth Nemesis appears in the form of "Bronc" Lewis, a cousin of one of the dead thieves, who, having good reason for suspecting Jeremy's pluck, challenges him to show his face in Chatterton. Jeremy plucks up enough courage to meet the man, but it is not until Lewis makes an insulting remark about Mary that his blood is fired and he strikes "Bronc" in the face and then drawing his revolver shoots him. After this the usual happy ending is inevitable.
ACTING.—Raymond Hatton is well suited for the part of Jeremy, and has excellent support from Virginia Valli as the girl Dorothy.
PHOTOGRAPHY.—Very good.

**"A PRINCE THERE WAS."—Marks 9½.**

Famous-Lasky (American) production. Five Reels. Featuring Thomas Meighan.
GENERAL DESCRIPTION.—Out of a romantic story the director and the star have made a picture such as one seldom sees—genuinely sympathetic, human, and natural.
STORY.—Charles Edward Martin's particular method of going wrong is drink, until some more insistent prick of conscience leads him to rouse himself and get to work, and he procures a position on a friend's paper. In his capacity as assistant editor of a short story magazine he receives a visit as strange as it is pathetic, and to the spectator, absorbingly humorous. The visitor is the diminutive slavey of a certain second-rate boarding house, and very courteously and tactfully does Charles listen to her troubles. It appears that her friend, a young lady of no means who resides at the boarding house, writes unsuccessful stories, but that it only needs the influence of a newspaper man to make them quite successful. This state of affairs is the cause of a meeting between Charles and Katherine Woods; they fall in love after certain complications, and the picture closes with the spectacle of a grand birthday party in honour of the tiny slavey.
ACTING.—Thomas Meighan as Charles puts on record one of the most delicate pieces of acting seen on the screen for some time—he never overdoes a situation, and is perfectly sincere in all his actions. Mildred Harris is Katherine, and the ragged and perfectly lovely little slavey is played by "Peaches" Jackson. Guy Oliver has a humorous part.
PHOTOGRAPHY.—Perfect.

**Challis Sanderson Busy.**

Challis Sanderson, who is one of the youngest of our British producers, is again busy directing a series of films for the Masters Company, "Tense Moments from Great Authors."

Apart from his long study of production work, Mr. Sanderson is an historical expert, and is taking more than usual care in the production of the films in order that no anachronism may creep into them.


**HELPFUL ADVICE TO THOSE INTERESTED IN THE CONFECTIONERY TRADE.**

Mr. ARTHUR VALENTINE (President of the Northampton Grocers' Association) says in an article which appeared in the "Grocer," dated September 17th, 1921:—

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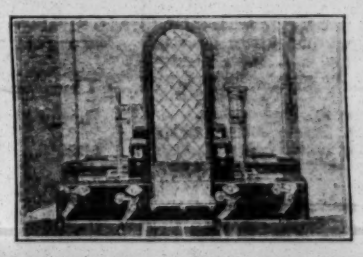

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## "OUR ROTTEN CLIMATE."

### Maurice Elvey to Produce Abroad.

Is it practical and profitable to produce films in England all the year round? In spite of all that has been said on the subject—largely by American producers who come over here and enthuse about our scenery, Mr. Maurice Elvey is convinced that it is not, and he has, therefore, made plans to make a large percentage of his pictures abroad.

In an interesting chat just after he had returned from Monte Carlo, where he has been for the last three weeks engaged on a new Stoll production, he expressed the following views:

"I am firmly convinced that only five months of the year in England is suitable for production. Our climatic conditions in respect of producing are so uncertain—I may say, rotten—that winter producing is an extremely risky undertaking, even for the most experienced producer. I say this in face of the numerous laudators of our climate, who, in their desire to be patriotic, forget to be practical. I am also patriotic, and I want the British films to be the foremost in the world, but in order to achieve that wish I realise that they must be produced under the very best conditions. Therefore, in the future, I intend to produce during the winter months in the South of France and on the Riviera, and so I have decided to be domiciled abroad, and with that object in view have taken a villa at St. Jean, Cap Ferrat, in the Alpes Maritimes. Incidentally, I may mention that I am also going to live abroad for the reason, that in England the colossal income tax depredations are enough to depress even the most pronounced optimist.

"I calculate that I shall be able to save 60 per cent. of my income by my change of domicile. It is, of course, unfortunate that an English producer should be driven from his own country by Government harassment like this, for it will mean my giving work to large numbers of foreigners, particularly in respect of studio employees, which, in the ordinary way, would be given to my own countrymen.

"My experiences on the Continent have convinced me that English subjects, if made by a British producer, can be produced abroad just as well as they can be produced in this country, and, given the improved climatic conditions, very much better in the winter."

Mr. Elvey's remarks are certainly of considerable interest, but if they are not challenged by producers who hold contrary opinions we shall be surprised.

## "THE AGONY OF THE EAGLES."

A private view of this film was presented at the Coliseum on Sunday evening last by the Stoll Film Company, prior to opening for an indefinite period at the Philharmonic Hall, on the Monday following, for a London Season.

Adapted from the novel, "The Old Guard," of Gerges D'Escarbes, by Bernard Deschamps, for Films de France, the story deals with the period in France following the fall of Napoleon, and the attempts of six of the Old Guard, directed by Colonel Montander, to place the little son of Napoleon, the young King of Rome, on the throne of France. Montander was a frequent visitor to the opera, where he formed an infatuation for Lise Charmay, the principal dancer. Lise was acting as a spy in the pay of the police, and, when her lover is killed in a duel with a member of the Old Guard, she takes a terrible revenge by the betrayal of the infatuated Montander and his associates who are arrested and condemned to be shot. The firing party is selected and got ready, but between them and the victims marches a ghostly army of the glorious past, and they refuse to carry out the sentence. The Swiss Guard are called out and the six of the Old Guard, including Montander, are shot. Lise Charmoy falls fainting and unpitied to the ground outside the gates. Mlle. Gaby Mirlay acts well as Lise Charmony. M. Severin-Mars duplicates the characters of Napoleon and Montander, and Little Kaizena enacts the young king of Rome with pathos and dignity. The photography is very fine, and some magnificent scenes depicting various historical scenes in the life of Napoleon are screened. The film has many fine dramatic moments, but would be greatly improved if some of the unessential subtitles, which are much too long, were modified.

## GLEANINGS FROM FILMLAND.

**A Famous Novel Filmed.**

"Diana of the Crossways," Meredith's celebrated novel, has just been filmed by Ideal Films, Ltd. The picture will rekindle an old controversy which was created at the time the novel was first published. It was said that Meredith took his heroine from the famous Irish beauty and wit, the Hon. Mrs. Norton, though Meredith himself declared that the book was to be read as fiction. There were, however, several striking resemblances between the careers of Mrs. Norton and Diana. The whole issue is raised rather pointedly in the film by the fact that Miss Fay Compton, who takes the part of Diana, has been so "got up" as to be almost a "speaking likeness" of Mrs. Norton. The film has been produced by Mr. Denison Clift.

**A. B. and A. B.**

What might be described as a "consonantal coincidence" is the fact that Mr. Adrian Brunel and Miss Annette Benson, who returned from film work in Morocco recently, are both interested as producer and leading lady respectively in a Globe film, entitled "The Temporary Lady," which is to be shown at the Shaftesbury Pavilion on Thursday.

The story of "The Temporary Lady," which is an excellent example of the two-reel comedy feature so much in demand, is the work of Mr. Brunel, the producer of several of A. A. Milne's specially written film comedies, one of which, "The Bump," is now showing at the Poly Cinema. Most of the scenes are taken in and around London, and include some especially interesting "shots" of Lincoln's Inn Fields, Edgware-road, Bond-street, and other famous thoroughfares.

## ENTERTAINMENT FINANCE.

### Cheap Preference Shares.

### LORD ASHFIELD SPEAKS.

The most prominent feature in the entertainment share market recently has been the meeting of the Provincial Cinematograph Theatres, at which Lord Ashfield presided. The shares of the company have remained steady, in spite of the disappointing results.

Stoll Picture Theatre Ordinary and Preference shares have improved in price, but the Stoll Picture Production 8 per cent. Cumulative Participating Preference are a dull market at 12s. 6d. They appear to be considerably undervalued at the price. The yield is over 12½ per cent. at the present valuation.

CINEMA COMPANIES.

| Company. | Stock or Share. | Price. | Last Dividend. % |
|---|---|---|---|
| Provincial Cinema Theatres | £1 | ⅛-⅜ | — |
| Do. 10% Part. Pref. Ordinary | £1 | 9/0-10/0 | 10 |
| Do. 7½% Cum. B. Pref. | £1 | 13/9 | 7½ |
| Do. 7½% Cum. A. Pref. | £1 | ½-1 | 7½ |
| Stoll Picture Theatre (Kingsway) | 10/- | 12/3-13/3 | 12½ |
| Do. 8½% Cum. Pref. | £1 | ¾-1 | 8½ |
| Do. 7% 1st Mort. Debs. | Stock | 84-88 | 7 |
| THEATRE AND MUSIC HALL COMPANIES. | | | |
| Alhambra | £1 | 12/6 | 5 |
| London Pavilion | £5 | 2¼ | 6 |
| Do. 6% Cum. Pref. | £5 | 3-3½ | 6 |
| Oxford | £5 | 3½-4½ | 10 |
| Theatre Royal, Drury Lane | 15s. pd. | ⅝-1⅛ | 10 |
| Victoria Palace | 10/0 | ¾-1 | 25 |

**Lord Ashfield's Speech.**

At the annual meeting of the Provincial Cinematograph Theatres—the report and accounts of which I dealt with last week—Lord Ashfield, who presided, had much that was of interest to say to shareholders. A disappointing announcement was that the holders of the "B" Preference shares must wait awhile for their statutory dividend, as in the present circumstances the directors consider it necessary to carefully conserve cash resources. "I have become familiarly acquainted with the problems that perplex your affairs, and they have occupied much more of my time and energy than I should have imagined likely, with the result that to-day I can speak to you out of an intimate personal experience," said Lord Ashfield. "I have had to go to school with adversity. They say it is an excellent school, but I am sure you will like it as little as I do. It has the great advantage, however, of making us face reality.

"First of all, there is the depression in trade and industry. Making adjustments for theatres which were not continuously open during the last two financial years, I find that the takings have declined by £81,000. When I recollect that many of your theatres are situated in industrial centres and that the number of unemployed has reached 2,000,000, or 16 per cent. of the workers of the country, I am somewhat startled at the moderateness of the decline. Then there is the extravagantly enhanced cost of films. The increase under this head is £85,000, and if it had not been for economies in other directions, amounting to £43,000, the position would have been even worse.

**A Ruinous Tax.**

"The third factor is the entertainment tax. During the year under review your company collected from their patrons for the Government under this head a sum equivalent to more than twice the net profit earned. In fact, at some theatres the entertainment tax is much more than the gross surplus remaining after paying running costs. This is to say, that the theatres which you own were run more for the benefit of the Government, who had no interest or investment in them, than for the benefit of the proprietors. Now, when wages and incomes are shrinking, it has become a serious impost upon the legitimate pleasures and recreations of the working classes. All the indications go to show that the tax must now be borne by the theatre proprietor, as he finds it impossible to pass it forward to his patrons. Just consider for a moment how the tax works. If the theatre proprietor increased his prices, as he was compelled to do to meet the increased running costs, he almost certainly became liable to a higher rate of tax. The effect was therefore cumulative. The moderation of the theatre proprietor not only met with no reward, but created for himself a direct injury.

**An Optimistic Note.**

"I am hopeful that matters will be speedily righted. The depression in trade and industry shows signs of lifting. When that becomes more pronounced the attendances at picture theatres will commence to grow again. The price of films is already adjusting itself to the new level of prices in general, so that we may look to secure some alleviation of expenditure. I must, therefore, conclude my review of the affairs of your company with an optimistic note. The causes of your immediate misfortune are all on the way to being mended, and I think you can look forward to restored prosperity as soon as the period of high film casts has passed."

BARTHOLOMEW LANE.


**THE GREAT "GORDON" SYSTEM**

Below are last week's successes, and remember we have scored DAILY since commencement of the Flat Racing Season on March 20th

| | | |
|---|---|---|
| Monday | KILLEEN | Won 3/1 |
| | CORAZON | Won 9/4 |
| Tuesday | DUNCAN GRAY | Won 5/1 |
| | KERASOS | Won 9/2 |
| Wednesday | SATELLES | Won 6/1 |
| | WINGATE | Won 7/2 |
| Thursday | VIC'S CHOICE | Won 3/1 |
| | TORELORE | Won 2/1 |
| Friday | MOUSETRAP | Won 4/1 |
| Saturday | OLIVE BELLE | Won 3/1 |
| | CASINO | Won 3/1 |

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## A GREAT WEEK'S RACING AHEAD.

### The Chester Cup-Jubilee Double.

The result of the Two Thousand Guineas was a triumph for home trials as against public form, which is an inversion of the usual process, for undoubtedly, in the long run and with the great majority, public form is soundest to stand on, and holds its end up nine times out of ten. P. P. Gilpin, however, is a past master in his profession, and vies with the best of either past or present trainers in ability to bring his horses to form in home gallops, and assess their merits to a nicety without needing to take a feeler in public beforehand.

St. Louis won easily enough at the finish of the Guineas, and has fairly earned his position as first favourite for Derby honours if the best that are likely to oppose him were seen out on Wednesday last.

One point, however, that must not be overlooked is that the going was very soft and treacherous, and this may have been a factor in the success. Some horses are at home on soft going, while others are all abroad, and wholly unable to go themselves anything approaching justice. It suited St Louis well, and he made the best use of his opportunity.

For a long way Captain Cuttle looked to most of us like coming in an easy winner, but he then collapsed in ominous fashion, and it is to be feared that staying is not his trump suit. After the race he was one of the most distressed of the field, and it has been suggested that, although looking well, he could not have been fit. He certainly ran very differently to the Captain Cuttle of a fortnight before, when dancing away from a fair field in the Wood Ditton Stakes; but he had not been idling in the interim, and that fact makes it the more difficult to understand. We shall see how the wind blows in this quarter during the next three weeks or so. If the colt meets with steady support in the market, depend upon it there was a reason for his sudden collapse, outside natural inability to race the distance.

Pondoland made a gallant attempt to hold his own, but, after a sharp rally, was easily mastered, and, as stated before, the Clarehaven Lodge colt ran home an easy winner. Yet some appear to be of opinion that on firm going, even with the added distance at Epsom thrown in, Mr. Joel's colt will put up a better fight than he did here.

Some of the others, notably South Crofty, Westmead, and Sir Greysteel, ran well; but we can safely put them down as a grade below top class, and do not anticipate either of them shining at Epsom. Nor do we think the much heralded Tamar likely to come into the limelight as a classic winner. He ran a very disappointing race for one who claimed the suffrages of usually really sound judges.

One disturbing factor over the win of St. Louis is that in Re-echo the stable has a colt that has continuously been dinned throughout the winter as the Clarehaven Lodge hope for the Derby. He could not perform in the Guineas as he was not nominated. Now will he turn out to be the Simon Pure at Epsom, or is St. Louis the better of the pair? Between two stools it is so easy to fall to the ground, as many did with the same stable in the Spion Kop-Sarchedon year. Why not adopt the French principle and lump the stable? It may entail a shorter price, but it will possibly save the chagrin of being on the wrong horse. Halved it means 6 to 4 and 9 to 2 to the whole wad, and either of them are good prices about a winner.

The One Thousand Guineas was a vindication of public form, as both first and second has just previously won good races. Indeed, they were the only ones in the field that had picked up a feather since last year, over a distance akin to that travelled here. Indulgence, who finished fourth, being the only other to win a race at all, and that over five furlongs only.

It seemed a tremendous rise for Silver Urn, even after her easy victory in the Esher Cup under 6st. 12lb., as she had been beaten out of place at Newbury by Westmead, when the latter was conceding a full stone and a-half. It only shows how fillies do come on once they start.

Soubriquet ran a good second, and appeared to be catching the winner at the finish. It may be a fine duel between them at Epsom, but in the majority of instances it is the safer thing to rely upon the actual winner to assert superiority again whenever they meet on the same terms. They do not want to win by fifty yards, and, once the verdict is safe, drop anchor. The difference which separated them here was two lengths, and that will want a lot of making up unless Silver Urn turns out to be a miler, and no more.

This week we have the Chester Cup and Kempton Jubilee puzzles before us as chief attractions, but there are a number of interesting events in both programmes, outside these handicaps, and we hope to take a share of the plums.

The Chester Cup, in our view, lies between Happy Man, Money Glass, Lakers, Ring True, and Willonya, all of whom are fit and well, and have proved ability to race a distance, although so far Happy Man and Money Glass are the only ones to win over two miles or beyond. HAPPY MAN at his best, as we are told he is again, would assuredly take an immensity of beating, and we shall stand him to win, taking Willonya as a sound place investment to ensure our coming out with a profit on the deal.

On the same day, the speedy SUNSHOT filly will want a lot of beating for the Stamford Two-year-old Stakes.

On Thursday, the Great Cheshire High-weight Handicap Stakes is a good thing for SELENE, and the Combermere High-weight Handicap lies between CONTRACTOR and Varzy, of whom we fancy the former.

On Friday, at Kempton, back LIMOSIN for the Stewards' Three-year-old Handicap, and the Guineas' fourth, SOUTH CROFTY, for the Prince of Wales Stakes.

The Kempton Jubilee is very open, but we see no reason why we should desert MONARCH, who will assuredly win a big handicap before long. The danger is Polemarch, but if an outsider is to crop up then we like nothing better than Evander, who is a good colt that will stay the distance. He could not act on the Epsom switchback, but will be well at home here.


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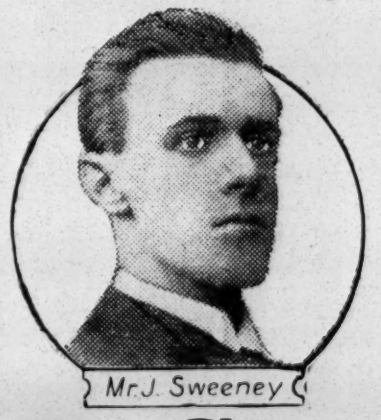


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# ON THE ROAD.

**PLAYS.**

AFGAR (BLUE).—May 1, Hippo., Putney; 8, T.R., Chatham.
* AMBROSE APPLEJOHN'S ADVENTURE.—May 1, Lyceum, Edinburgh.
ASHWELL (LENA) PLAYERS.—May 1, O.H., Scarborough.
* BAYNTON (HENRY) SHAKESPEAREAN CO.—May 1, T.R., Nottingham; 8, P.O.W., Birmingham.
BELLE OF MADRID.—May 1, H.M., Walsall; 8, Pavilion, Liverpool.
* BELLE OF NEW YORK.—May 1, Alex., Birmingham; 8, Prince's, Bradford.
* BILL OF DIVORCEMENT. — May 1, Grand, Wolverhampton; 8, New, Cambridge.
* BILL OF DIVORCEMENT.—May 1, County, Reading.
* BIRMINGHAM REPERTORY THEATRE CO. — May 1, King's, Hammersmith; 8, Oxford.
* BLUE LAGOON (T. C. WRAY).—May 1, Birkenhead; 8, Stratford.
* BROWN SUGAR (LION, WALLS AND HENSON).—May 1, T.R., Bolton; 8, O.H., Harrogate (3), O.H., Buxton (3).
* BROWN SUGAR (MAINWARING-DUNSTAN).—May 1, T.R., Merthyr Tydvil; 8, T.R., Norwich.
* BULL-DOG DRUMMOND.—May 1, O.H., Leicester; 8, King's, Hammersmith.
BUTTERFLY ON THE WHEEL.—May 1, Empire, Pence.
* CARL ROSA OPERA CO.—May, 1, Cardiff; 8, Bristol.
* CARL ROSA OPERA CO.—May, 1, Bradford; 8, Bolton.
* CARL ROSA OPERA CO.—May, 1, Northampton.
CARNIVAL (MATHESON LANG).—May 1, Court, Liverpool; 8, T.R., Leeds.
CATCH OF THE SEASON.—May 1, W.P., Brighton.
* CHARLEY'S AUNT.—May 1, T.R., Norwich; 8, T.R., Lincoln.
* CHU CHIN CHOW. — May 1, Hip., Portsmouth.
DEANE (HAMILTON) CO.—May 1, County, Shrewsbury; 8, Pier Pav., Southport.
* DENVILLE REP. CO. (ALFRED) (PINK).—T.R., Ashton.
* DENVILLE REP. CO. (BLUE).—T.R., Dewsbury.
* DENVILLE REP. CO. (BROWN).—Hippo., Wallesley.
* DENVILLE REP. CO. (RED).—Court, Warrington.
* DENVILLE REP. CO. (WHITE).—Victoria, Burnley.
* DENVILLE REP. CO. (YELLOW).—Pavilion, Chorley.
* DIPPERS, THE. — May 1, T.R., Birmingham; 8, Lyc., Edinburgh.
DORAN (CHARLES) SHAKESPEAREAN CO.—May 1, T.R., Bath; 8, Grand, Swansea.
* D'OYLY CARTE OPERA CO.—May 1, O.H., Manchester; 8, O.H., Manchester.
* D'OYLY CARTE OPERA CO.—May 1, T.R., Leamington; 8, Palace, Westcliff-on-Sea.
EDGE O' BEYOND.—May 1, T.R., Nottingham; 8, Prince's, Manchester.
EDGE O' BEYOND.—May 8, Pleasure Gardens, Folkestone.
* ELEVENTH COMMANDMENT, THE.—May 8, Grand, Blackpool.
ELIZA COMES TO STAY (JACK ESMOND'S).—May 1, Gaiety, Hastings; 8, Empire, Kingston.
* FAIR AND WARMER. — May 1, Grand, Derby; 8, T.R., Stockport.
* FAITHFUL HEART. — May 1, T.R., Halifax; 8, Court, Liverpool.
* FORBES-ROBERTSON (FRANK) AND CO.—May 1, Grand, Swansea (3), Lyceum, Newport (3); 8, T.R., Bournemouth.
FRENCH LEAVE.—May 8, County, Reading.
* GABRIELLE.—May 1, O.H., Belfast; 8, Gaiety, Dublin.
* GARDEN OF ALLAH.—May 1, O.H., Southport; 8, Emp., Sunderland.
GREAT ADVENTURE.—May 8, T.R., Bath.
* HILL MITCHELSON (E.) REPERTORY CO.—May 1 and 8, T.R., Middlesbrough.
* HUNKY DORY.—May 1, Harrogate (3); 8, Hip., Leeds.
IRISH MAID.—May 1, Palace, Maidstone.
IRVING (MISS ETHEL AND CO.).—May 1, T.R., Newcastle; 8, T.R., Birmingham.
* JEFFERSONS, THE.—
* KIKI.—May 1, Coliseum, Glasgow.
KINEMA KID, THE.—May 1, O.H., Kidderminster.
* KNAVE OF DIAMONDS (DANIEL MAYER AND CO.). — May 1, T.R., York; 8, Emp., West Hartlepool.
* KNAVE OF DIAMONDS (VIOLET VANBRUGH).—May 1, W.G., Blackpool; 8, Grand, Hull.
* LADY OF THE ROSE.—May 1, Grand, Leeds; 8, T.R., Nottingham.
* LILAC DOMINO (BUTT). — May 1, Prince's, Manchester; 8, Grand, Leeds.
LITTLE BABETTE (CARLTON FREDERICKS).—May 8, Palace, Warminster (2), Palace, Frome (2), Palace, Salisbury (2).
* LITTLE BIDDY O'FARRELL.—May 1, Victoria, Ripley.
* LITTLE BIT OF FLUFF. — May 1, Gloucester; 8, New Brighton.
* LONDON'S GRAND GUIGNOL.—May 1, P.G., Folkestone; 8, Grand, Southampton.
LOVE AMONG THE PAINT-POTS.—May 1, Palace Pier T., Brighton; 8, Palace, Ramsgate.
* MACDONA PLAYERS, THE (BERNARD SHAW REPERTOIRE).—May 1, T.R., Cambridge; 8, Grand, Wolverhampton.
* MAID OF THE MOUNTAINS (GEO. EDWARDES).—May 1, Grand, Blackpool.
MARSH (ALEX.) SHAKESPEAREAN CO.—May 1, T.R., Castleford; 8, O.H., Southport.
* MARY (BUTT). — May 1, T.R., Portsmouth.
* MORMON AND HIS WIVES.—May 1, Osborne, Manchester.
MY NEICES.—May 1, T.R., York.
* MY OLD DUTCH (CHEVALIER).—May 1, Playhouse, Cardiff; 8, Wimbledon T.
* NIGHT OUT, A (T. C. WRAY).—May 1, Golders Green; 8, Woolwich.
* NIGHTIE-NIGHT. — May 8, Palace, Westcliff.
* PARTNERS, THE.—
* PEG O' MY HEART (MACDONALD & YOUNG).—May 1, Princes, Manchester.
* PRIVATE SECRETARY, THE.—May 1, O.H., Torquay.
* QUAKER GIRL, THE.—May 1, Palace, Watford.
* RENOVATING EVE.—May 8, T.R., Birmingham.
RIDDING OPERA CO.—May 1, T.R. and O.H., Stockport.
* ROMANCE.—May 1, T.R., Blackburn; 8, T.R., Halifax.
* ROYAL DIVORCE, A.—May 1, T.R., Worcester; 8, Hip., Birkenhead.
* SALLY IN SOCIETY. — May 1, T.R., South Shields.
* SEMLER'S (ALBERT) REP. CO.—May 8, Palace, Gloucester.
* SIGN ON THE DOOR.—May 1, P.O.W., Birmingham; 8, Shakespeare, Liverpool.
* SOUTHERN MAID.—May 1, Empire, West Hartlepool.
* SYBIL.—May 1, New, Oxford.
TERRY (FRED) CO.—May 1, Grand, Swansea; 8, O.H., Torquay.
* THANK YOU PHILLIPS. — May 1, Grand, Hull; 8, Grand, Derby.
* TO-NIGHT'S THE NIGHT.—May 1, Court, Warrington.
UP IN MABEL'S ROOM.—May 1, Hip., Balham.
* WEEK-END, A (W. W. ELLIS NO. 1 CO.).—May 1, Lancaster; 8, Blackpool.
* WEEK-END, A (E. W. WADDY).—May 1, Empire, Taunton; 8, Assembly Rooms, Great Malvern.
WHEN KNIGHTS WERE BOLD.—May 1, Stoke Newington.
* WOMAN TO WOMAN.—May 1, T.R., Bournemouth.
* YELLOW TICKET, THE.—May 1, W.P., Brighton.
YONG PERSON IN PINK.—May 8, Hip., Keighley.
* ZAZA.—May 1, Grand, Brighton; 8, Boro', Stratford.

**REVUES.**

* ALL ABOARD.—May 1, Pav., Ayr; 8, Palace, Newcastle.
ALL PUT.—May 1, T.R., Edinburgh.
BAND-BOX, THE.—May 1, Royalty, Barrow; 8, T.R., Whitehaven.
* BEHIND THE SCENES.—May 1, Emp., West Bromwich; 8, O.H., Dudley.
BLUE BIRDS.—May 1, Emp., Sunderland.
BOW-WOW.—May 8, Palace, Gloucester.
BRAN PIE.—May 1, Emp., Liverpool; 8, Pal., Plymouth.
* BRIGHT AND BREEZY.—May 1, Salisbury; 8, Jubilee Hall, Weymouth.
BUBBLE AND SQUEAK.—May 8, Granville, Waltham Green.
* BUZZ ALONG.—May 1, Pav., Liverpool.
CHEERFUL DAYS.—May 1, King's, Manchester.
CHERRY RIPE.—May 1, Palace, Bradford.
CORN IN EGYPT.—May 1, T.R., Seaham Harbour.
CRACKERS.—May 1, Pav., Southport.
DAINTY ANKLES.—May 1, Empire, Woolwich; 8, Elephant and Castle.
EYE-OPENER.—May 1, Hip., Keighley.
FLASHES.—May 1, Crown, Eccles.
FRIVOLITIES.—May 1, Pall., Llandudno.
FUN SHOP, THE.—May 1, T.R., Wolverhampton.
* FUTURISTS.—May 1, Hip., Derby.
GAY OSTEND.—May 1, Met., Bootle.
GO-AS-YOU PLEASE.—May 1, Pavilion, Leicester; 8, Alex., Birmingham.
GOLDEN GLITTER.—May 1, Palace, Newcastle.
HEADS OR TAILS.—May 1, Hip., Cheltenham; 8, Empire, Swindon.
* HIGH HEELS AND STOCKINGS. — May 1, Metropole, Manchester; 8, Hip., Preston.
HOOCH AYE.—May 1, H., Ashton-u.-Lyne; 8, King's, Manchester.
HELLO! CHARLIE. — May 1, Pavilion, Wombwell, Yorks.
HOW DO YOU DO?—May 1, T.R., Aston.
* HULLO! AMERICA.—May 1, Palace, Bath.
* IT.—May 1, O.H., Coventry; 8, T.R., Sheffield.
* JACK OF ALL TRADES.—May 1, Hip., Lewisham.
* (K)NIGHT OF THE GARTER.—May 1, Hip., Ipswich; 8, Court, Warrington.
* LEAGUE OF NOTIONS.—May 1, Hip., Newcastle; 8, Hippo., Leeds.
LIZZIE.—May 1, Hip., Chesterfield.
LONDON TO BAGHDAD.—May 1, Hip., Stockport; 8, Hip., Wigan.
MR. TOWER OF LONDON.—May 1, Port Talbot; 8, Pontypridd.
* MUMMING BIRDS. — May 1, Hippo., Brighton.
NEW JINGLES.—May 1, Emp., Islington.
ODDS AND ENDS.—May 1, Empire, Burnley.
OH, DOLLY!—May 1, Globe, Consett; 8, Hip., Bishop Auckland.
OH! I!—May 1, Hippo., Leigh; 8, Emp., Edmonton.
OH! LAUGH.—May 1, Town Hall, Pontypridd; 8, New Hall, Bargoed.
* O.K.—May 1, Altrincham; 8, Crewe.
* PEEP SHOW, THE.—May 1, Emp., Swansea.
PEEPING TOM.—May 1, Palace, Chelsea.
* PINS AND NEEDLES.—May 8, Hip., Southampton.
ROCKETS.—May 1, Empire, Leeds.
ROMANY MAID.—May 1, Col., Kettering.
ROSE-GARDEN, THE.—May 1, Hip., Boscombe.
* SCRAP-BOOK, THE.—May 1, Emp., Nottingham.
SEE YOU LATER.—May 1, Metropolitan.
SHOW BOX, THE. — May 1, Empire, Gateshead.
SNAP-SHOTS.—May 1, King's, Greenock.
SPANGLES.—May 1, Empire, Newport.
* SPLINTERS OF 1921.—May 1, Hip., Southend.
* SPLINTERS OF 1922 (RED).—May 1, Palace, Reading.
SPORTING LIFE.—May 1, Town Hall, Maidenhead.
SUNBEAMS.—May 8, Palace, Salisbury.
SWEET FANNY ADAMS.—May 8, T.R., Worcester.
TAKE A REST.—May 1, Hip., Bolton.
TAKE ALL.—May 8, Emp., Peterborough.
TALK TO YOURSELF.—May 1, Prince's, Blackburn.
THERE YOU ARE, THEN.—May 1, Emp., Peterborough.
TRIP TO PARIS.—May 1, O.H., Bridlington.
TWIDDLY BITS.—May 1, Emp., South Shields.
WEDDING BELL(E)S. — May 1, Hip., Leeds.
WHAT A LAD.—May 1, Gaiety, Houghton-le-Spring.
WHAT A NIGHT!—May 8, Empire, Ashton.
ZIG-ZAG.—May 1, O.H., Dudley.
* 1922.—May 1, Emp., Edinburgh.

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### HANWELL AND EALING OPERATIC SOCIETY.

The Hanwell and Ealing Operatic Society gave an excellent performance of "A Country Girl" at Park Theatre on April 27.

Although at times certain members of the cast suffered from temporary lapses of memory, the show went with a rare swing throughout, and the society's clever producer, Mr. H. L. March, is to be highly commended on his work. The chorus and orchestra, under the direction of Mr. A. C. Praeger, F.R.C.O., worked enthusiastically, and materially assisted in making the performance a success.

The leading parts were satisfactorily cast, and from the long list of principals, mention should be made of the excellent impression created by Mr. Edgar Stanley, who as the irresponsible Barry, was the hit of the evening. Mr. Clement Wood as Geoffrey Challenor acted with a delightful naturalness. Messrs. Wescombe Penney and Ernest Hill as Sir Joseph Verity and Douglas Verity respectively did good work, and a word of praise is due to Mr. Leo Johnson for a finished performance as Lord Anchester. The Rajah of Bhong as played by Mr. William Ashford was somewhat unconvincing. Miss Norah Stanton as Nan created a very favourable impression. Miss Florence Richardson made an excellent Marjorie Joy, and used her pleasing voice to the fullest advantage. As Mme Sophie Miss Winifred Shareman acted with a clever conception of that versatile modiste. The picturesque character of the Princess of Bhong was admirably portrayed by Miss May Davies. The play was well dressed and mounted, and the incidental dances were tastefully arranged by Madam Jessie Hogarth.

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Lang, Miss Queenie
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Lashwood, Mr. George
Lawlin, Miss Kitty
Lawson, Mrs. Enid
Lee, Miss Auriol
Lee, Mr. G. B.
Leedman, Mr. F.
Len, Mr. Will
Lennard, Arthur
Leonard, Mr. Herbert
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Paradise, Miss Kate
Parisi, Mr. Anthony
Payne, Capt. P.
Peach, Miss M. A.
Pearce, Mr. Ashton
Peel, Mr. George
Percil, Mr. Harry
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Sydney, Mr. T. E.
Taylor, Mr. Granville
Tearle, Mrs. Edmund
Tempest, Miss Marie
Terry, Miss Ellen
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Veiner, Mr. Charles Eric
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Warrell, Mr. Lechmere
Watson, Miss Mamie
Way, Mr. Edward
Wellesley, Eugene
Wighton, Mr. Ernest
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Wingfield, Miss V. D.
Winter, Miss Babs
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### CORSTORPHINE LITERARY ASSOCIATION (DRAMATIC SECTION).

The Dramatic Section of the Literary Association recently gave a successful performance of "The School for Scandal" in the Public Hall, Edinburgh.

Miss Agnes Sutherland in the rôle of Lady Teazle gave an admirable embodiment of the part. Mr. W. Storrie Beveridge as Sir Peter Teazle made the best of his opportunities, and contributed much to the success of the performance. Mr. John M. Dey as Sir Oliver Surface gave a very fine interpretation of the character. Mr. James Dey cleverly doubled the parts of Sir Benamin Backbite and Careless. Mr. J. M'Donald Chisholm, who undertook the rôle of Charles Surface on short notice, is to be congratulated on an excellent performance. Mr. James Finlayson as Joseph Surface played the part in a style which left nothing to be desired. Miss Margaret Sutherland scored as Maria. Miss Betty Philp as Mrs. Candour was good, as was also Miss Jean Duncan as Lady Sneerwell. Mr. Dewar Duncan did well both as Crabtree and Rowley, and Mr. Lennox Gordon as Moses gave valuable support.

### "BROWN SUGAR."

The Vaudeville Club recently gave a capital performance of Lady Lever's clever comedy, satirising the growing practice of Peers marrying actresses, and incidentally showing that the "profession" may have sterling worth under an outspoken irresponsibility. As Lady Sloane, formerly Stella Deering, of the "Daffodil Girl" chorus, Miss Aubrey Peach gave a convincing character study, replete with droll traits typical of her part. Miss Ethel Chandler, as the Spouse, originally singled out by Lord Sloane, adopted the haughty supercilious air of the aristocrat as to the manner born. Miss Nellie Craig, as the kindly chaperon, Mrs. Cunningham, was very charming. Mr. Leonard Courtenay did well in the part of Lord Sloane, and Rupert Foster, as his brother, Hon. Archibald Wentworth, was quite satisfactory. Mr. William Opie, as the gay old gallant, the Earl of Knightsbridge, was most genial and kindly. The Countess was depicted by Miss Ethyl M. Jolley with a dignified sense of self-importance. The small part of the Theatrical Manager was admirably played by Mr. Murray Short, and the crooked ways of the shady tipster, George Carruthers, were duly emphasized by Mr. Dudley Pryce. Other small parts were suitably embodied

### BIRTHDAYS OF THE WEEK.

**Happy Returns to—**

D. McCartney—Wednesday, May 3.
Albert Whelan—Friday, May 5.
Harry Blake—Sunday, May 7.
R. V. Harcourt—Sunday, May 7.
A. E. W. Mason—Sunday, May 7.
Madge O'Neil—Monday, May 8.
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The Independent Order of Foresters is holding its second Thanksgiving Service in Kingsway Hall on June 25. An organ recital by Dr. H. Bromly Derry, Master of the Music, Chapel Royal, Savoy, together with vocal selections from Haydn, Gounod, and Bach, will be a feature of the music for the occasion, commencing at 6.30 p.m.

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Pictures and Varieties.

**THE HACKNEY EMPIRE.**
Rehearsal at 12 noon for :—
Van Dock, Jack Lane, Macford's Mysterious Clock, Ethel Bull, Fyne and Hurley, Jackson Four, Wyn and Ivy, Bioscope.

**WOOD GREEN EMPIRE.**
Rehearsal at 12 noon for :—
Company as booked.

**SHEPHERD'S BUSH EMP.**
Rehearsal at 12 noon for :—
Winifred O'Connor, Frank Maura, Terry Wilson, Malvina, Eddie Vogt and Co., Mello and Mello, Mullaney Brothers, Bioscope.

**THE CHISWICK EMPIRE.**
Rehearsal at 12 noon for :—
Company as booked.

**BRISTOL HIPPODROME.**
Rehearsal at 12.30 p.m. for :—
Fisher and Lea, Joe and Johnny, Madeline Collins, Dollie and Billie, Martyn and Florence, Togan and Geneva, Bioscope.

**CHATHAM EMPIRE.**
Rehearsal at 2 p.m. for :—
Company as booked.

**BEDMINSTER HIPPO.**
Pictures and Varieties.

**THE LEICESTER PALACE.**
Rehearsal at 12 noon for :—
De Alma, Ernie Ream, Blaney and Farrar, The Nelsons, Page's Dolls, Eric Barber and Co., Bioscope.

**MANCHESTER HIPPO.**
Rehearsal at 10 a.m. for :—
Olive Fox, Rich Hayes, Tom Clare, Frank Elliston and Co., Cohan and Dorothy, Clarkson Rose, Blaney and Richardson, Bioscope.
(Matinees Monday and Tuesday)

**ARDWICK GREEN EMPIRE.**
Rehearsal at 12.30 p.m. for :—
Katrina and Joan, Jen Latona, Billy Danvers, Fayre Four, Arthur Brough, Bioscope.

And in association with the above—

### THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10.0 a.m. for :—
Dorothy Ward, Will Fyffe, Alan Brooks in "Dollars and Sense," Vernon Watson, The Daros, Keyes and Kodey, Lune and Shaw, Ristori and Partner, Royal Breconia Singers, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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## Calls for Monday, May 8, 1922.

**LONDON PAVILION.**
C. B. Cochran's production
"Fun of the Fayre."

**OXFORD.**
C. B. Cochran's production
"Mayfair and Montmartre."

**METROPOLITAN.**
Rehearsal at 12.15.
Royal Welsh Ladies. Payne and Hilliard.
Caron Troupe. Djim and Bill.
Theo. Ward. George Rymer.
Lorna Ray, etc.

**CHELSEA PALACE.**
Rehearsal at 12.
Wells and Eclair Twins.
Hart and O'Brian. Harry Champion.
De Havilands. Solo. Woodward and Page.
Sandy Rowan, etc.

**SOUTH LONDON.**
Rehearsal at 12.
The Anserouls. Bert Maddison.
Maraso and Secoloba. Evelyn Ray.
The Lisbons. Molly McCarthy.
Louie Tinsley and Co. in
"H'Anniversaries."

**WATFORD PALACE.**
Rehearsal at 2.30.
Company as booked.

**EUSTON.**
Rehearsal at 12.

**EAST HAM.**
Rehearsal at 12.
Hilda Stewart and Co. Clarke and Ritchie.
Pichel and Scale. Elmar Trio.
Rosie Reys. Larkum Bros. Those Four.
Howard Walden.

**TOTTENHAM.**
Rehearsal at 12.
Hilda Nelson Trio. Dick Tubb.
Jock McKay. The Ketos.
Lala and Newton. Dave Godfrey.
Everard and Evelyn. Pat and Joan.

**WALTHAMSTOW PALACE.**
Rehearsal at 1.
W. E. Hallman and Co. Dick Tubb.
Haley's Juveniles. The Five Jocks.
Mollie Malone. Claeres Trio.
Le Dair. Ford and Lewis.

**BRIXTON EMPRESS.**
Rehearsal at 12.
J. Cummings presents
"See You Later."
Riley's Wonders. Clarke and Ritchie

These Calls are communicated by the Management for the Information of Artists, without prejudice.

**Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.**

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**Syd Walker's Yell**— MY OLD TIN WHISTLE!

**George Robey's Hippodrome Hit**— SING SING.

**Hal Jones' Big Success**— CARRIE FROM LANCASHIRE.

**Fred Curran's Chorus Comic**— I DON'T KNOW, DO YOU?

**May Sherrard's Great Dame Song**— TOUCH THE HARP GENTLY.

**Jay Laurier's Laughter Maker**— I CAN'T MAKE MY MIND UP.

**Ernie Mayne's Rib Tickler**— ARE YER GOING TO HAVE ONE?

**Eddie Walker's "Find"**— WE AIN'T GOT MUCH MONEY, BUT—

**Shaun Glenville's Funniossities**— McGEE, MALONE, McGINTY AND McGURK AND THE SINGING LODGER.

*N.B.—These songs are reserved for Music Halls and Theatres. When writing for copies send full particulars enclosing P.O. 1/6.*

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## FOOTLIGHT FLASHES.

**Well Away!**

The summer songs selected by the House of Hits have got well away, and are now on the straight road to record success. If you haven't heard them yet you are very much out of date.

**They Would Have "Ma."**

The Cuban Moons play attractive dance music at the Finsbury Palais de Danse. On a recent evening they put on "Ma," and the dancers insisted on hearing this entrancing tune again and again. In time the instrumentalists got tired of playing "Ma," but the dancers went on singing it and dancing to their own vocal efforts. "Ma" is some tune!

**And "The Sheik."**

Another big thing is "The Sheik." Every orchestra worthy of the name is featuring this magnificent number. The orchestration is original and musicianly, and the melody most inspiring. Alex Yantian, who handles an efficient body of instrumentalists at the Strand Corner House in splendid style, tells us that "The Sheik" can be played to make a most delightful tango. And the tango is coming along too!

**Whittle Wakes 'Em Up.**

Writing from Bradford Charles Whittle says: "I have set this town on fire with 'I Was Out Late Last Night.' It is the best song I have had for a long time."

Harry Wood.

*Genial Harry Wood requires no introduction to "Era" readers. Everybody knows and appreciates the man and his work. Blackpool and Douglas in particular have a warm regard for the conductor who anticipates their every musical want. The Harry Wood orchestras are famous; the Harry Wood compositions no less so. Feldmanism has always attracted Mr. Wood, and this season, as before, his bands will give of their artistic best in Feldman successes.*

**A Fine Song.**

Hazel Elliott and her Candies are featuring that grand song "My Isle of Golden Dreams." The number is worthy of a good setting, and this capable combination make it an artistic success.

**Norman Crawley's Decision.**

"I have decided to work 'Love Nest,' 'The Sheik,' and 'Make Believe.'" Thus Norman Crawley (of Malpass and Crawley). Mr. Crawley tells us further that he sang the duet, "Linger a Little Longer," for a good spell in revue with Ruth Beaumont, and always "cleaned up" with this most popular item.

**Feldmanism in "Frivolities."**

In "Frivolities," Harry Arthurs reports Feldman numbers are going well, particularly "Amazon" and "Italian Skies." Decima St. Clair and Harry Arthurs are adding "Cute Little Love Nest," and Bert Ray, who has had a long and successful run on "Margie," will substitute "Wimmin."

## FOOTLIGHT FLASHES.

**Gordon James.**

A Press cutting to hand from Chatham has this about Gordon James, who is starring in "Minstrels of 1922":—

Gordon James is a delightful tenor whose rendering of that entrancing number "Smilin' Through" creates a furore of applause.

This compliment is thoroughly deserved. Mr. James *is* a delightful tenor, and "Smilin' Through" *is* an entrancing song.

**The New York Havana Band.**

There is only one New York Havana Band—that controlled by M. De Morneys, dance manager, Savoy Hotel. M. De Morneys has got a brainy grip on the music that matters, and his band put it over in sparkling style. Various Feldman numbers are in their regular music-hall and dance repertoire. You should hear *them* at "The Sheik." It's a revelation in artistic syncopation.

**Did You?**

Did you hear Bob Milo at Finsbury Park Empire last week in "I Wonder if You Still Care For Me"? It was a wonderful performance of a very good song. And what a splendid voice!

**One Hit and Then Another.**

Hal Evangeline has had consistent success with "Mammy's Arms." Now he is going all out on "You've Got to be Cute as Well as Beautiful," and he says it is a case of duplicating success. Fine!

J. Woof Gaggs.

*Another first-class conductor who knows what the public want and sees that they get it. No visitor to Blackpool ever misses a visit to the famous Tower, where the Woof Gaggs orchestras operate with magnificent effect. This popular musician considers no trouble too great in the music-loving public's interest, and his bands are always conspicuously successful. Feldman numbers, of course, bulk largely in his repertoire.*

**Couldn't Understand It.**

A performer who called at Feldman Building the other day said he couldn't understand how any comedian could miss such a good thing as "Oh! Reuben." A good many didn't miss it. Halliday and Staves will tell you how they have carried the crowd with it.

**Repeat the Dose.**

Wakefield and Baker say they gave the concert party public a course of Feldmanism last season, and it proved so phenomenally successful that they are going out to repeat the dose this season. They believe in sticking to the House of Hits for their musical medicine. It bucks everybody up.

**Words of Praise.**

"I feel I must write and add my word to the chorus of praise of that wonderful song of yours, 'Mammy's Arms.' I have worked it at all my concert engagements since last July, and it still goes as well as ever. I also feature another big success in 'Touch the Harp Gently, My Pretty Louise'"—Chris Wootman.

**A Feldman Orchestra.**

"Ours is a Feldman orchestra," says Professor T. White, of Ashington. "We have scored an enormous success with 'Ma,' 'The Sheik,' and 'Fancies,' the last-named one of the best melody fox-trots I have heard for some time. The saxophone parts are especially good."

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